

CONTRACT DESIGN

THE MAGAZINE OF COMMERCIAL INTERIOR DESIGN & ARCHITECTURE

5
may 1997

NeoCon '97 World's Trade Fair Preview

Focus on Alternative Offices

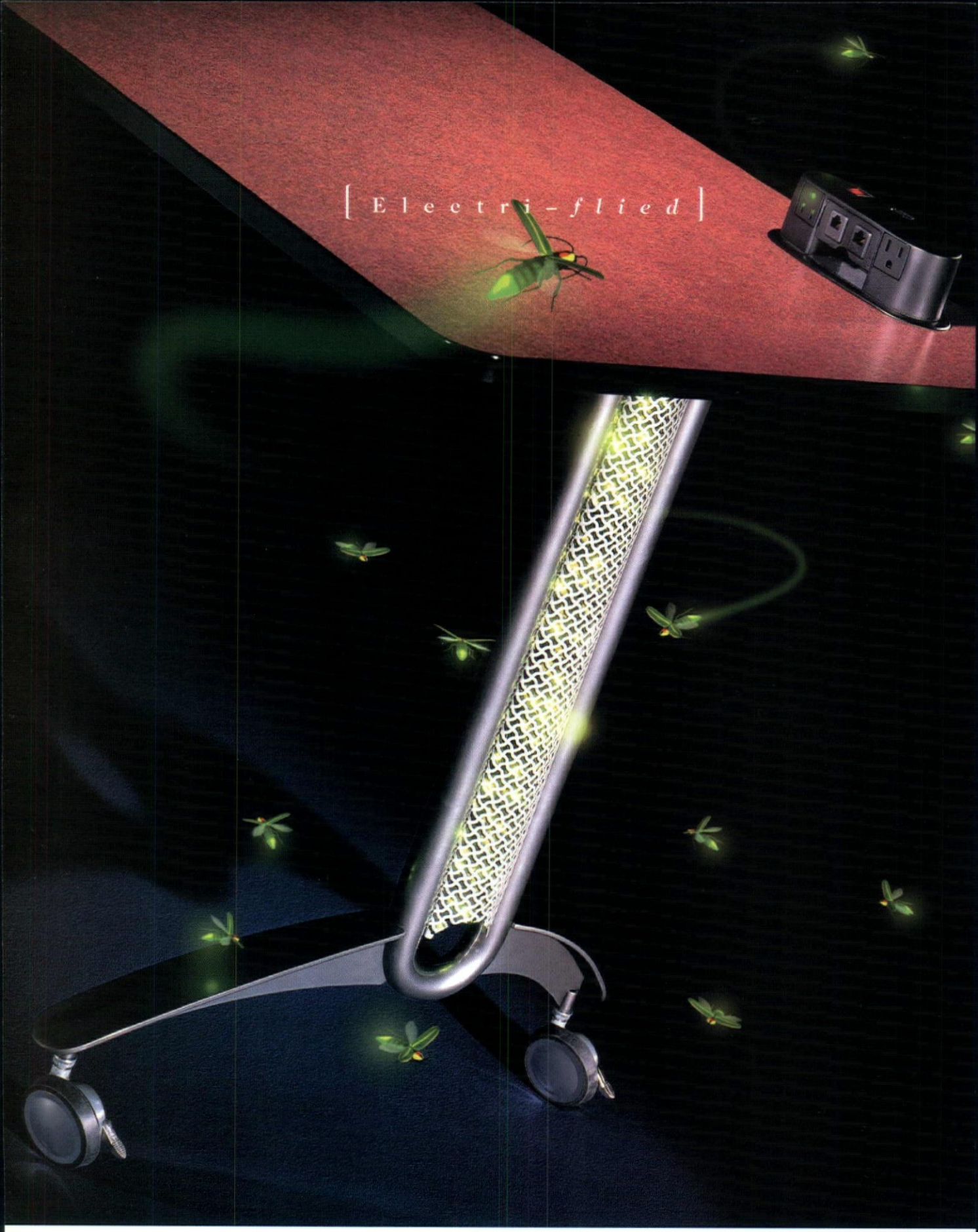
A Swiss Pharmaceutical Giant's Daring Gamble in N.J. on the Future of Office Work

Where Young Businessmen Go to Escape Corporate Life Under the Streets of Tokyo

Fixed Asset Management as a Service Architects Can Sell Corporate America—Now

What If Your Client Asks for a Virtual Reality Trip Through Your Unbuilt Design?

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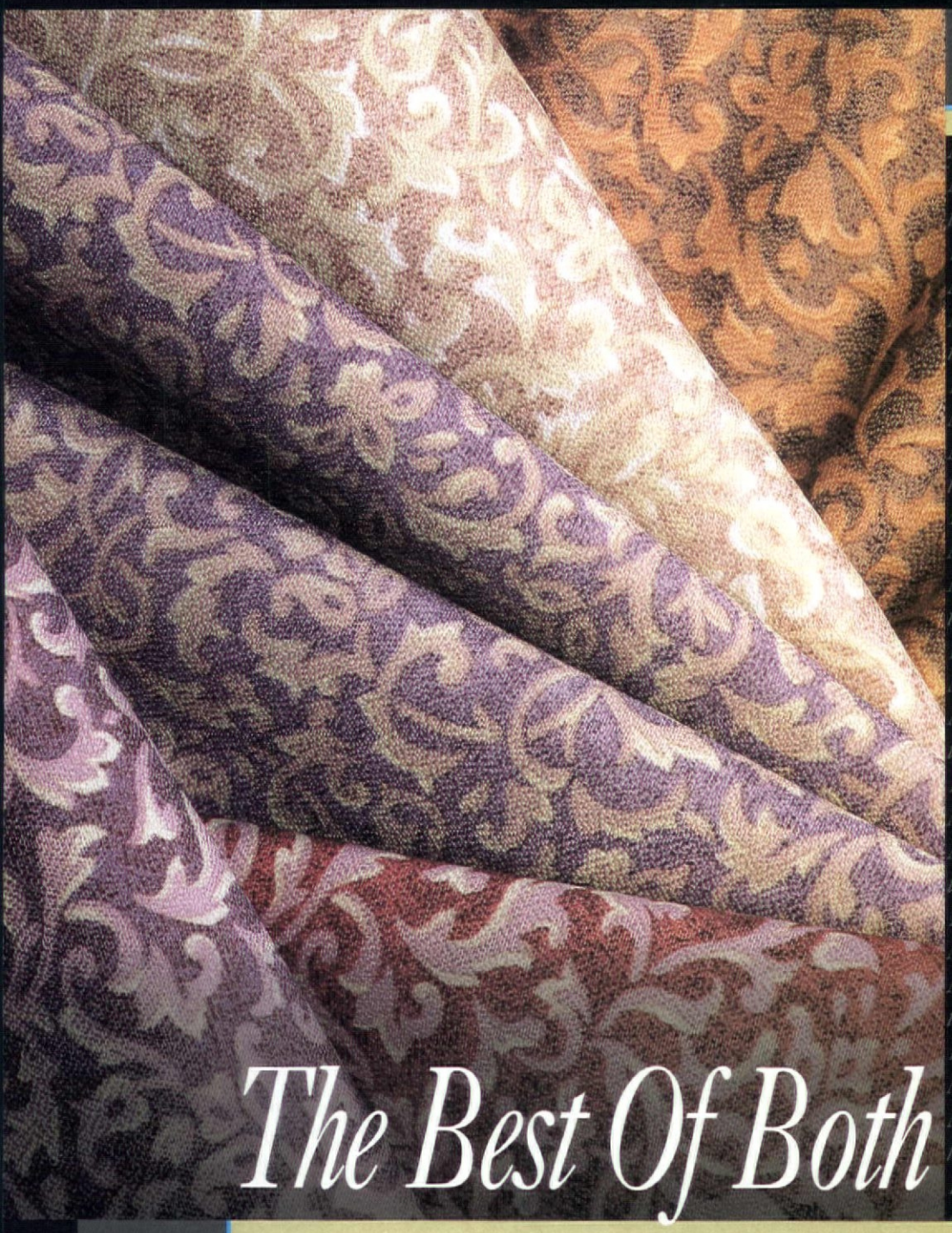


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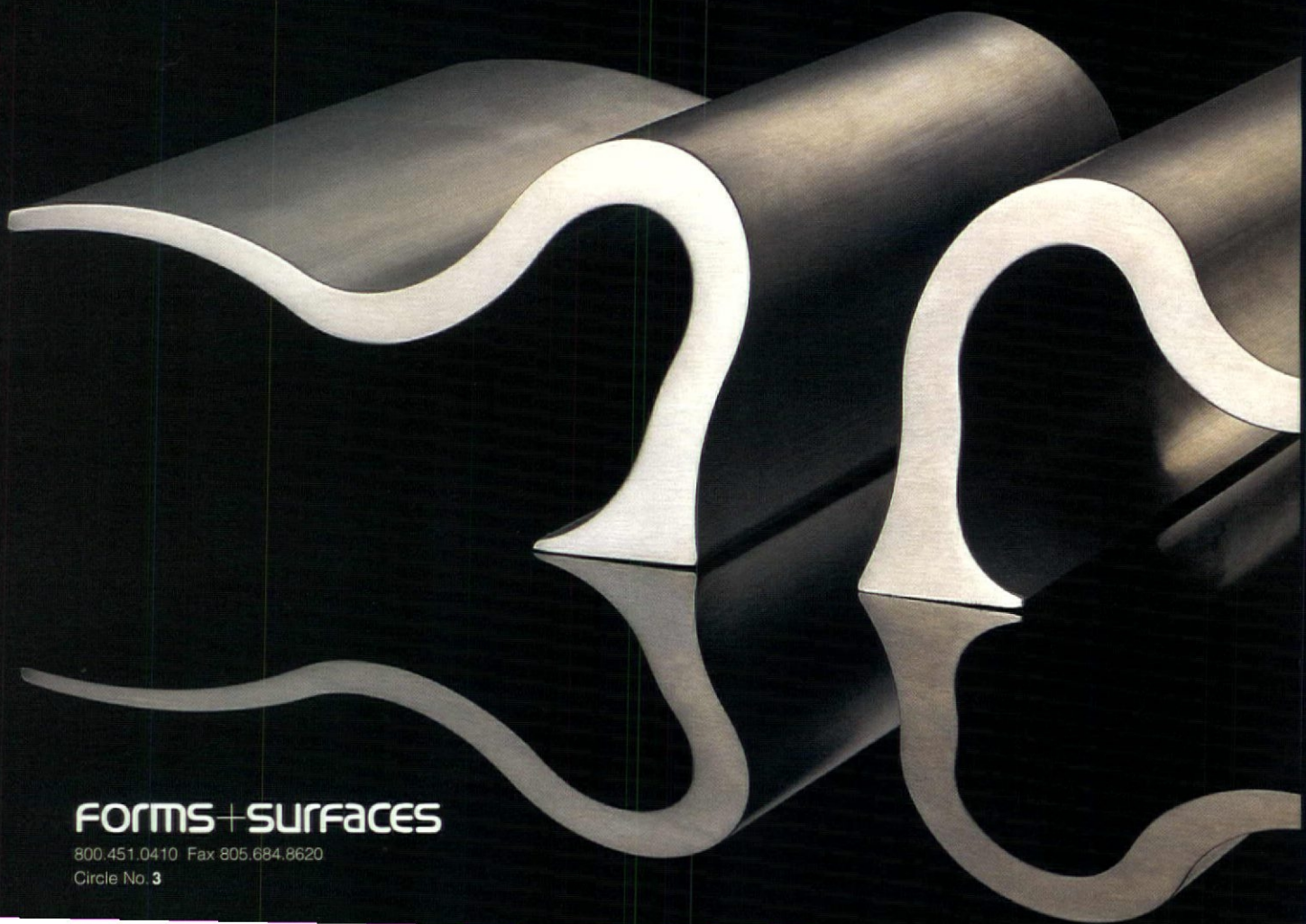
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PRODUCT FOCUS

70 FABRICS FOR HOSPITALITY
With U.S. hotel occupancy having reached 66% in 1996 and average daily room rates soaring by 20% since the 1990-1991 recession, a lot more of us are enjoying the world graced by the fabrics found here.

76 THE FIVE MUSKETEERS
Canada's top design talents create what may or may not be a collection of new lounge pieces for Keilhauer.

78 SPINNING IN SPACE
You won't mistake Orbit, designed by Peter Glass for Executive Office Concepts, for your standard, panel-based furniture system.

DESIGN

80 SCENES FROM THE NIGHT OFFICE
The remarkable nocturnal face of Japan is revealed at Velfarre nightclub, Tokyo, designed by Interspace Time.

84 HIGH-NET ACT
How Bank of America's San Francisco International Private Banking office and Simon Martin-Vegue Winkelstein Moris make high net-worth clientele feel right at home—in a bank.

88 NO MORE JOHN DOE
When media mogul Rupert Murdoch decided to go on-line, Haines Lundberg Waehler kept his New York Internet headquarters plugged in—throughout one identity crisis after another.

92 FROM CHOP HOUSE TO CHOP STICKS
Can a former Philadelphia steak house blossom as a Chinese courtyard called Susanna Foo Chinese Cuisine—with a dollop of design from Marguerite Rodgers Limited?

97 WE'VE COME A LONG WAY, MAYBE
With alternative officing high on every designers' and facility managers' hot topics list, *Contract Design* dispels the myths and uncovers the realities associated with this trend.

100 STILL IN KANSAS?
What happened when ad agency Sullivan Higdon & Sink invited HOK to create a work environment the likes of which Wichita, Kan., has never seen before?

104 SCALING THE NEW JERSEY ALPS
Hoffmann-La Roche teams with Gensler and The Hillier Group to create a team-based office building whose goal is nothing short of transforming the way the Swiss pharmaceutical giant works in Nutley, N.J.

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110 THE CONQUEST OF SPACE
When a business needs an infrastructure to provide employees effective work environments, it's a job for the architect as fixed asset manager.

TECHNOLOGY

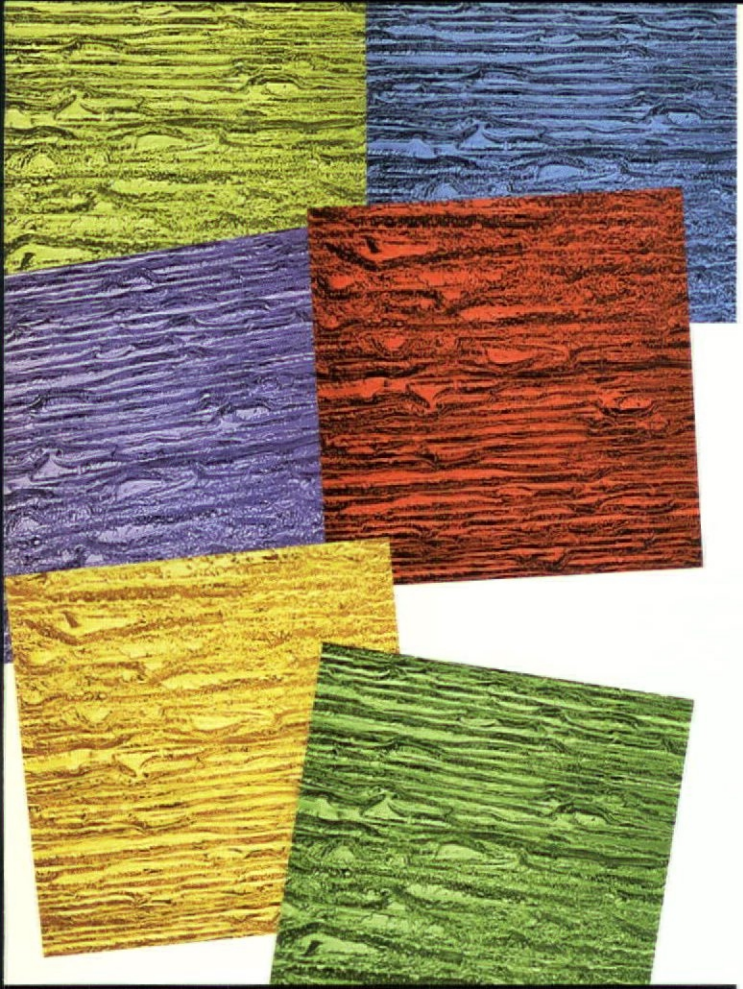
116 EVER SEE A BUILDING MOVE?
Like other powerful design tools coming from the computer, 3D modeling and animation can be very effective—if used wisely and well.

DEPARTMENTS

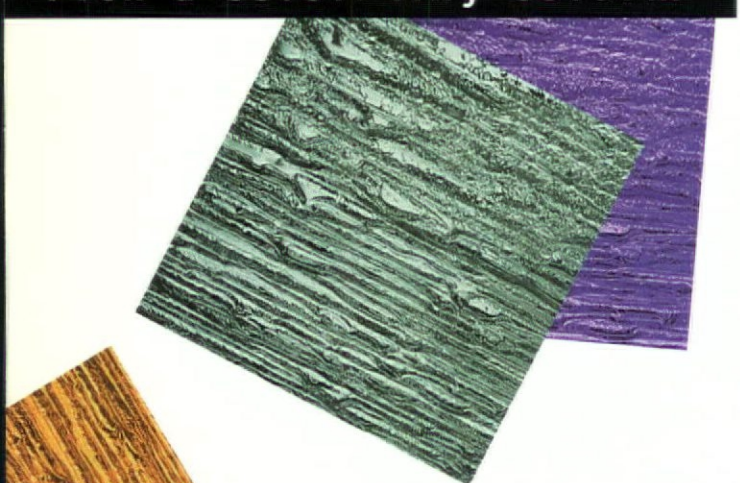
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Cover Photo: A detail of the second-floor entrance of the "Kyoka" restaurant in the Velfarre nightclub, Tokyo, Japan, designed by Interspace Time. Photograph by Nacasa & Partners.



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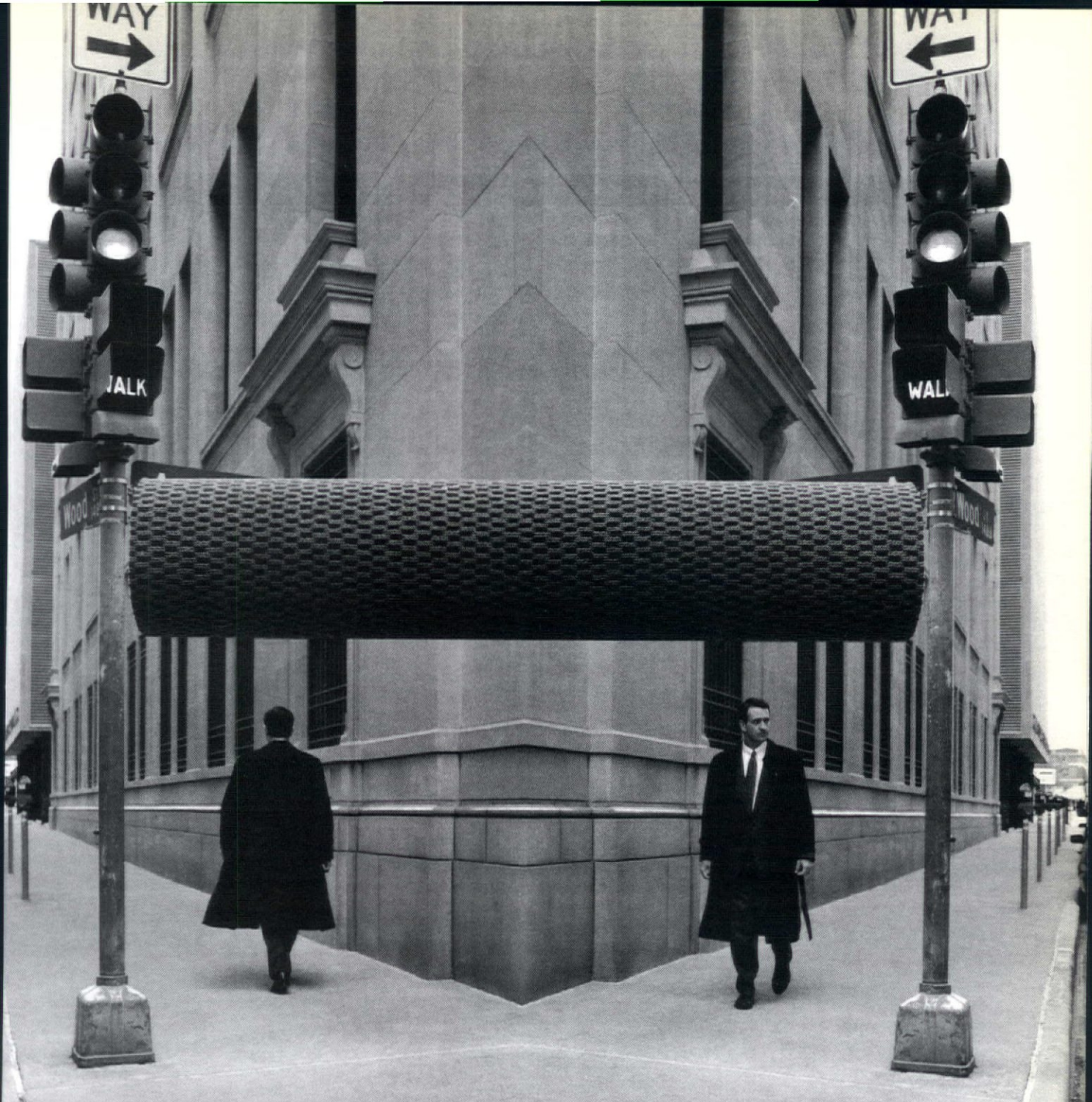
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What Form Really Follows—and It's Not Function

Your client wants simplicity in life? A simple nylon tote bag from Prada for around $90? A simple four-drawer chest from L.& J.G. Stickley for about $2,000? Or a simple sport utility vehicle from Rover for say $40,000? Simplicity reigns with a vengeance in America in 1997—a highly refined image of simplicity that is hardly what Walter Gropius, Mies van der Rohe, Le Corbusier, Alvar Aalto, Frank Lloyd Wright and other champions of Modernism had in mind. What Americans seek at the end of the century that began with the rise of Modernism is a traditional simplicity. Yep, back to the basics with Martha Stewart, incorporating sophisticated operating features in a design evoking William and Mary, Chippendale or Shaker. The latest consumer fad offers a surprising message for architects and interior designers bewildered by clients wanting more services for less fees. Design is much enjoyed but little respected in the global economy of the 1990s.



Today's designer is typically trained in Modern methodology, the practice of design that strives to achieve a rational form for each designed object based on a comprehensive understanding of the functional needs of the user of the object as well as the latest materials and methods available to create the object. The attitude makes as much sense today as it did at the turn of the century when such upstarts as Otto Wagner, Adolf Loos, Louis Sullivan, Henri van de Velde and Wright rebelled against academicians like Julien Guadet and his *Élements et Theories de l'Architecture* at the École des Beaux-Arts. Why should a power generating plant look like the Parthenon?

What the rebels sought instead was an aesthetic for the machine age, stripped of the vestigial imagery of pre-industrial society. "It will take us a long time to recognize the exact form of a table, a chair, a house," said van de Velde in his *Programme* of 1903. If machines had nothing to do with 5,000 years of ornament, technology would inspire new forms of beauty free of such frou-frou. Declared Loos in his *Ornament and Crime* of 1908, "Since ornament is no longer organically linked with our culture, it is also no longer the expression of our culture."

Out of avant-garde design studios came visions of a new material culture that were indeed unprecedented, daring and utterly sincere in trying to raise humanity to a higher level of visual evolution. The first masterpieces came soon enough, such as the Larkin Building, Buffalo, N.Y., by Wright (1904), the Post Office Savings Bank, Vienna, Austria, by Wagner (1905), and the Fagus Factory, Alfeld-on-the-Leine, Germany, by Gropius and Meyer (1911). To the public, they may have seemed the work of mad geniuses.

But familiarity breeds contempt in industrial society with a speed, fullness and pervasiveness that the pioneers of Modernism never imagined. Not only did people come to accept Modernism in its severest form, the International Style, they soon tired of it. By the late 1950s even designers knew that Modernism had not broken free of the arbitrariness of fashion that haunted the late 19th century. Rather than epitomizing a higher form of evolution, Modernism was just another "look," and designers were basically artistic stylists at heart rather than rational technologists.

Regarded as such in today's global economy, designers still manage to perform a vital role as the handmaidens of marketing. Who else packages the features that customers desire from a product in a novel and attractive form? Design is an open window to our hopes, fears and other preoccupations, after all. But is there anything objective, quantifiable or scientific about design beyond its acquiescence to the demands of ergonomics and technology? Business people don't think so, and the public probably doesn't either in dropping yesterday's Post-Modernism or Deconstructivism for today's Traditional Simplicity. The trouble is, our society has trouble respecting what cannot be crunched by numbers. An artistic soul is thus design's strength and weakness in the Internet era. The question remains, however: How will design and designers get the respect they want and need? ◆

Roger Yee

Roger Yee • Editor in Chief

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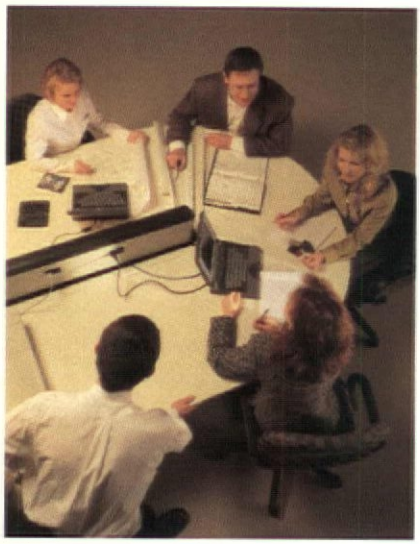
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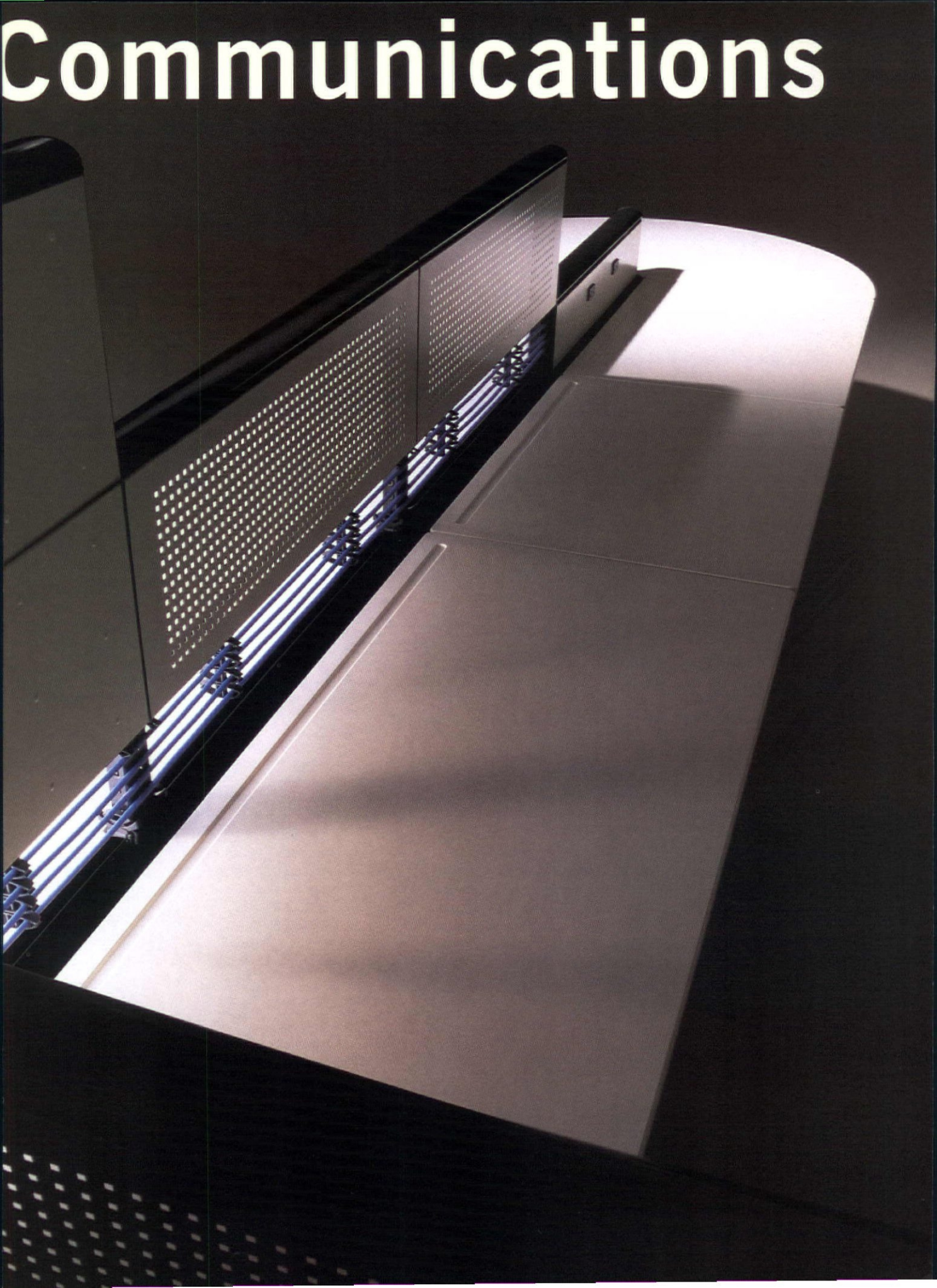
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Communications



Saturday and Sunday

Saturday	9:00 a.m.–5:00 p.m.	Association Forum	**American Society of Interior Designer's Regional Conference '97**	
Sunday	8:00 a.m.–5:00 p.m.	Association Forum	**What's Next for the 21st-century Workplace? Facility Executive Perspectives on the Next Millennium,**	
Sunday	9:00 a.m.–5:00 p.m.	Association Forum	**ASID Design Specialties Conference**, sponsored by the American Society of Interior Designers in cooperation	
Sunday	10:30 a.m.–4:30 p.m.	Association Forum	**The Business of Starting an Interiors Practice,** sponsored by the American Institute of Architects,	
Sunday	11:00 a.m.–12:00 p.m.	DECOREX USA	**Royal Oak Keynote Session, "Extraordinary Furniture,"** speaker David Linley,	
Sunday	12:15 p.m.–3:15 p.m.	Association Forum	**The Business Products Industry Association Luncheon Meeting: Selling for Profit, Not Price,**	
Sunday	2:30 p.m.–3:30 p.m.	DECOREX USA	Finding the Front Door (S601)	

On-site Registration Hours 7:00 a.m.–5:00 p.m.

Monday

	NeoCon®				BPIA MarketPlace
	Health Care Design Track	Office Design/ Health & Productivity Track	Professional Development Track	Retail/ Institutional Design Track	Dealer Strategies Track
	8:00 a.m.–9:00 a.m. ■ Keynote Session ■ **"Total Design,"** speaker Clodagh, sponsored by Trevira				
8:30 a.m.–9:30 a.m.					
	8:30 a.m.–5:00 p.m. ■ Association Forum ■ **The Golden Mean as a Design Tool**, sponsored by the International Interior Design Association and Meridian, Inc.				
	9:00 a.m.–10:30 a.m. ■ Association Forum ■ **Mackintosh Revisited**, sponsored by the International Interior Design Association/Illinois Chapter and				
	9:00 a.m.–11:00 a.m. ■ Association Forum ■ **Making the Health, Safety and Welfare Case: What Legislators and Clients Need to Know**, sponsored by the				
	9:00 a.m.–12:00 p.m. ■ Association Forum ■ **Secrets of Successful Selling to Design Professionals**, sponsored by the Business and Institutional Furniture				
10:00 a.m.–11:00 a.m.	■ From Attitudes to Reality: How to Demystify the Concept of "Healing Environments" (M101)	■ Issues in International Design and Specification of Office Interiors (M100)	■ The Internet and the Business of Design: Making Life Easier (M102)	■ Improving Retail Success Through Design (M103)	■ Key Strategies for Selling Your Office Furniture Dealership (M200)
11:30 a.m.–12:30 p.m.					■ How to Profit With Recycled Furniture and Be Good to the Earth (M201)
	11:30 a.m.–12:30 p.m. ■ Industry Perspectives ■ Richard Haworth, chairman and CEO, Haworth, Inc.				
	11:30 a.m.–12:30 p.m. ■ Association Forum ■ **Is Design Education Relevant to the Interior Design Profession?** Sponsored by the Foundation for Interior Design				
1:00 p.m.–2:00 p.m.	■ Managed Care — Planning and Design From the Inside Out (M105)	■ Workplace Design and Organizational Effectiveness (M104)	■ Strategic Alliances: New Routes to New Business (M106)	■ Bloomingdale's: Repositioning the Image of a Retail Giant via Design (M107)	■ Office Ergonomics: A Private Industry Perspective (M202)
	1:00 p.m.–2:30 p.m. ■ Association Forum ■ **What Are They Buying vs. What Are You Selling? — The Marketing Messages Clients Want to Hear**, sponsored by				
	2:00 p.m.–3:00 p.m. ■ Association Forum ■ **Come Alive! With Contract Wallcoverings,"** sponsored by the Wallcoverings Association				
	2:00 p.m.–3:30 p.m. ■ Association Forum ■ **The Rational Specification of Floor Covering: Combining Aesthetics and Performance**, sponsored by the				
2:30 p.m.–3:30 p.m.	■ From "Robodoc" to Image-guided Tele-Presence Surgery: Hospital Design 2000–2040 (M109)	■ Creating for the Creative (M108)	■ Personalized Product: Custom Designed Products From One to Infinity (M110)	■ Financial Facilities Retailing: Trends and the Future (M111)	■ Understanding the Mid-market (M203)
	3:00 p.m.–4:30 p.m. ■ Association Forum ■ **The CRI Seal of Approval Program**, sponsored by the Carpet & Rug Institute				
4:00 p.m.–5:00 p.m.	■ The Forever Changing Health Care Market: Awareness is the Key (M113)	■ Effective Environments for Learning Work (M112)	■ Organizational Change and the Work Environment (M114)	■ The Power of Play — Designing Children's Environments That Work (M115)	■ Sales Force Automation (M204)
	4:00 p.m.–5:00 p.m. ■ Association Forum ■ **Contract Wallpaper: What's Hot, What's Not**, sponsored by the Wallcovering Association				

On-site Registration Hours 7:30 a.m.–5:00 p.m.

Tuesday

	NeoCon®				BPIA MarketPlace
	Health Care Design Track	Office Design/ Health & Productivity Track	Professional Development Track	Retail/ Institutional Design Track	Dealer Strategies Track
8:30 a.m.–9:30 a.m.	■ Interior Designer's Role in Health Facilities Design and Management (T117)	■ Reality Check: Clarifying the Issues Around Workplace Design (T116)	■ Managing Your Competitors' Strategy (T118)	■ The Importance of a Comprehensive Approach to Educational Facility Design (T119)	■ Adaptive Business Planning (T205)
	9:00 a.m.–11:00 a.m. ■ Association Forum ■ ***Feng Shui* in the Office Environment**, sponsored by the Architecture & Design Society of The Art Institute of Chicago				
	9:00 a.m.–11:00 a.m. ■ Association Forum ■ **Merging Cultural Differences in the Asian-Pacific Region**, sponsored by Forecast 21, International Interior Design				
	9:30 a.m.–11:00 a.m. ■ Association Forum ■ **What Floor Covering Specifiers Must Know to Avoid Installation Disaster**, sponsored by the				
10:00 a.m.–11:00 a.m.	■ Lighting for the Elderly: Partner in Quality Care Environments (T121)	■ Productive Solutions: The Impact of Interior Design on the Bottom Line (T120)	■ Design Services for the Next Millennium (T122)	■ Designing and Re-engineering Technology-supported Classrooms (T123)	■ Creating an Effective Telemarketing Program (T206)
	10:00 a.m.–12:00 p.m. ■ Association Forum ■ **Why Furniture Performance and Safety Standards are Important to Specifiers and End Users**, sponsored by the				
11:30 a.m.–12:30 p.m.					■ Exceptional Performance: How to Initiate and Sustain It (T207)
	11:30 a.m.–12:30 p.m. ■ Industry Perspectives ■ Michael Volkema, president and CEO, Herman Miller				
	11:30 a.m.–1:00 p.m. ■ Association Forum ■ **Ethical Standards in Specifying Original Designs**, sponsored by the Foundation For Design Integrity				
	12:00 p.m.–1:30 p.m. ■ Association Forum ■ **Restaurants: Addressing Customers' Desires Through Design**, sponsored by the Network of Executive Women in				
1:00 p.m.–2:00 p.m.	■ Design Direction: Rural Health Care Solutions in the 1990s (T125)	■ Piloting Home-based Telecommuting (T124)	■ Crafting Long-term Client Relationships (T126)	■ The Fitness Craze (T127)	■ Marketing Tools of the Future: Are They Available Here and Now? (T208)
	1:30 p.m.–3:00 p.m. ■ Association Forum ■ **What Floor Covering Specifiers Must Know to Avoid Installation Disaster**, sponsored by the				
	1:30 p.m.–3:30 p.m. ■ Association Forum ■ ***Feng Shui* in the Office Environment**, sponsored by the Architecture & Design Society of The Art Institute of Chicago				
2:30 p.m.–3:30 p.m.	■ Customized Mass Production: A Solution for Cost-effective, Beautiful Health Care Interiors (T129)	■ Four Times Square: Manhattan's Green Giant (T128) ■ Home Work Styles: Home Office Trends (T130)		■ Reinventing Government, Inventing Business Opportunity (T131)	■ Holding Your Salespeople Accountable and Getting Results (T209)
4:00 p.m.–5:00 p.m.	■ Safety in Design (T133)	■ Perspectives on Officing (T132)	■ High-impact Proposals (T134)		■ Understanding How Recycling Fits Into Your Product Mix (T210)

On-site Registration Hours: Saturday, 12:00 p.m.–6:00 p.m. ▪ Sunday, 8:00 a.m.–6:00 p.m.

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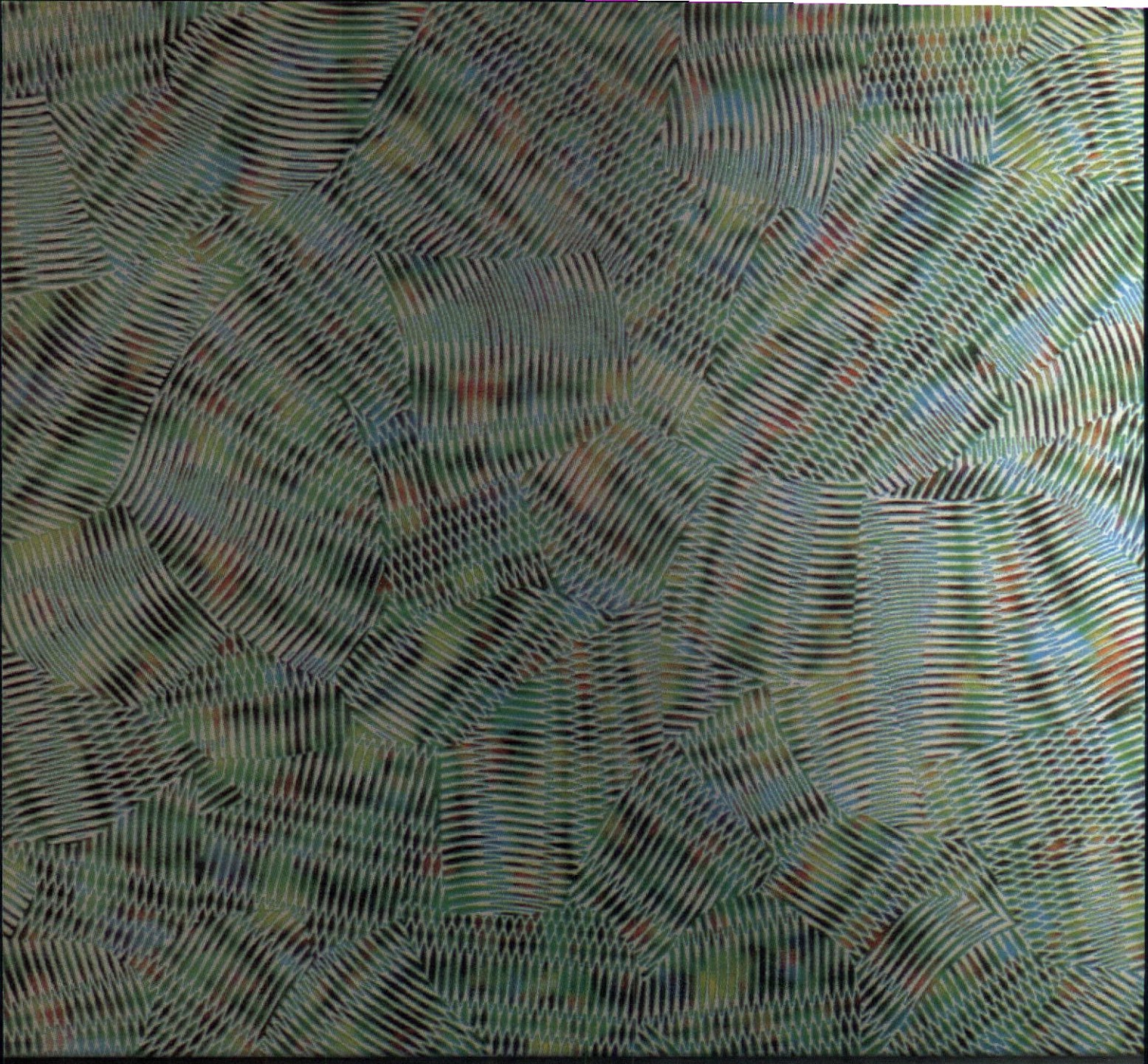
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Exhibition Hours 9:00 a.m.–5:00 p.m.

	Buildings Show			TechnoCom	NEWHospitality	DECOREX USA
	Facilities Construction/ Renovation Track	Facilities Management Track	Facilities Technology Track	Business Communications Track	Hospitality Design Track	Residential Design Track
8:30 a.m.–9:30 a.m.						▪ Beyond Basic Millwork II (M602)
	on behalf of the Kendall College of Art & Design					
	International Facility Management Association/Chicago Chapter					
	International Interior Design Association					
	Manufacturer's Association International					
10:00 a.m.–11:00 a.m.	▪ Get Out From Behind the Renovation Eight Ball (M300)	▪ Security Planning (M301)		▪ The Telecommunications Future (M400)	▪ Restaurant Design for the Year 2000 (M500)	▪ Global Design: The Need for Personal Style in a Diverse World (M603)
11:30 a.m.–12:30 p.m.	▪ Achieving Acceptable Indoor Air Quality in Commercial Spaces (M302)	▪ Outsourcing as an Alternative (M303)	▪ Roof Asset Management and the Repair/Re-roof Decision (M304)			
	Education Research and *Interiors* magazine					
1:00 p.m.–2:00 p.m.	▪ Measuring the Right Things — A Fresh Perspective on POE (M305)	▪ Utility Deregulation (M306)		▪ Making Technology Work — 10 Questions You Should Be Asking (M401)	▪ Purchasing: The Inside Scoop (M501)	▪ Tricia Guild in Town (M604)
	the American Society of Interior Designers, in cooperation with *Interiors* magazine, Steelcase Inc., and L.C. Williams and Associates, Inc.					
	International Furnishings and Design Association					
2:30 p.m.–3:30 p.m.	▪ Developing a Capital Repair and Replacement Budget (M307)	▪ A Quantitative Approach to Evaluating Outsourcing (M308)	▪ Sound Control: What It Is and How to Get It (M309)		▪ How to Work With the Hotel Owners of the '90s (M502)	▪ Fantasy in Taste (M605)
4:00 p.m.–5:00 p.m.		▪ Amenities — The Why, When and Costs of Inclusion (M310)		▪ The Ultimate Technology for the Open Office: Fiber Optic Performance Goes Modular for Systems Furniture (M402)	▪ Cruising for Work (M503)	▪ Glass Old and New (M606)

Exhibition Hours 9:00 a.m.–5:00 p.m.

	Buildings Show™			TechnoCom™	NEWHospitality	DECOREX™ USA
	Facilities Construction/ Renovation Track	Facilities Management Track	Facilities Technology Track	Business Communications Track	Hospitality Design Track	Residential Design Track
8:30 a.m.–9:30 a.m.	▪ Managing Environmental Liability Through Reasonable Care (T311)	▪ Secrets From the Landlord's Side of the Table (T312)		▪ Access Flooring (T403)	▪ Color Marketing for Hospitality Projects (T504)	▪ The Hip Bathroom: A Guide to Style, Panache and Civility in the Bathroom (T607)
	Association, *Interior Design* magazine and Steelcase Inc.					
	Floor Covering Installation Contractors Association					
10:00 a.m.–11:00 a.m.	▪ Avoiding Common Oversights During Design and Construction (T313)	▪ Contextual Facilities Management for Decision Makers (T314)	▪ Bright Solutions in Lighting Technologies (T315)		▪ Lighting the Way to Hospitality Success (T505)	▪ Contract vs. Residential Fabrics: Their Codes & Requirements (T608)
	Business and Institutional Furniture Manufacturer's Association International					
11:30 a.m.–12:30 p.m.	▪ Calculating the Financial Benefits of Energy Efficiency (T316)	▪ Construction Delivery Systems: Their Use and Abuse (T317)		▪ Intelligent Building Attributes: Engineering and Marketing Information Infrastructure (T404)		
	Hospitality/Chicago Chapter					
1:00 p.m.–2:00 p.m.	▪ Phased Construction Scheduling in Renovation (T318)	▪ Disaster Recovery (T319)	▪ Integrated Furniture Management (T320)		▪ The MGM New York, New York (T506)	▪ The Many Secrets of *Feng Shui* (T609)
	Floor Covering Installation Contractors Association					
2:30 p.m.–3:30 p.m.	▪ Green Building Demonstration Project (T321)	▪ Facility Management System Design and Vendor Team Selection (T322)		▪ Best Practices in Technology Management (T405)	▪ Repositioning Hotels for Today's Market: Renovations that Add Value (T507)	▪ How to Get Published (T610)
4:00 p.m.–5:00 p.m.		▪ New Trends in Facilities Management Education and Professional Development (T323)		▪ Creating a Facilities Management Intranet (T406)	▪ Working on the Road (T508)	▪ Retro, Retro, Retro: Comparative Studies in Furniture Design (T611)



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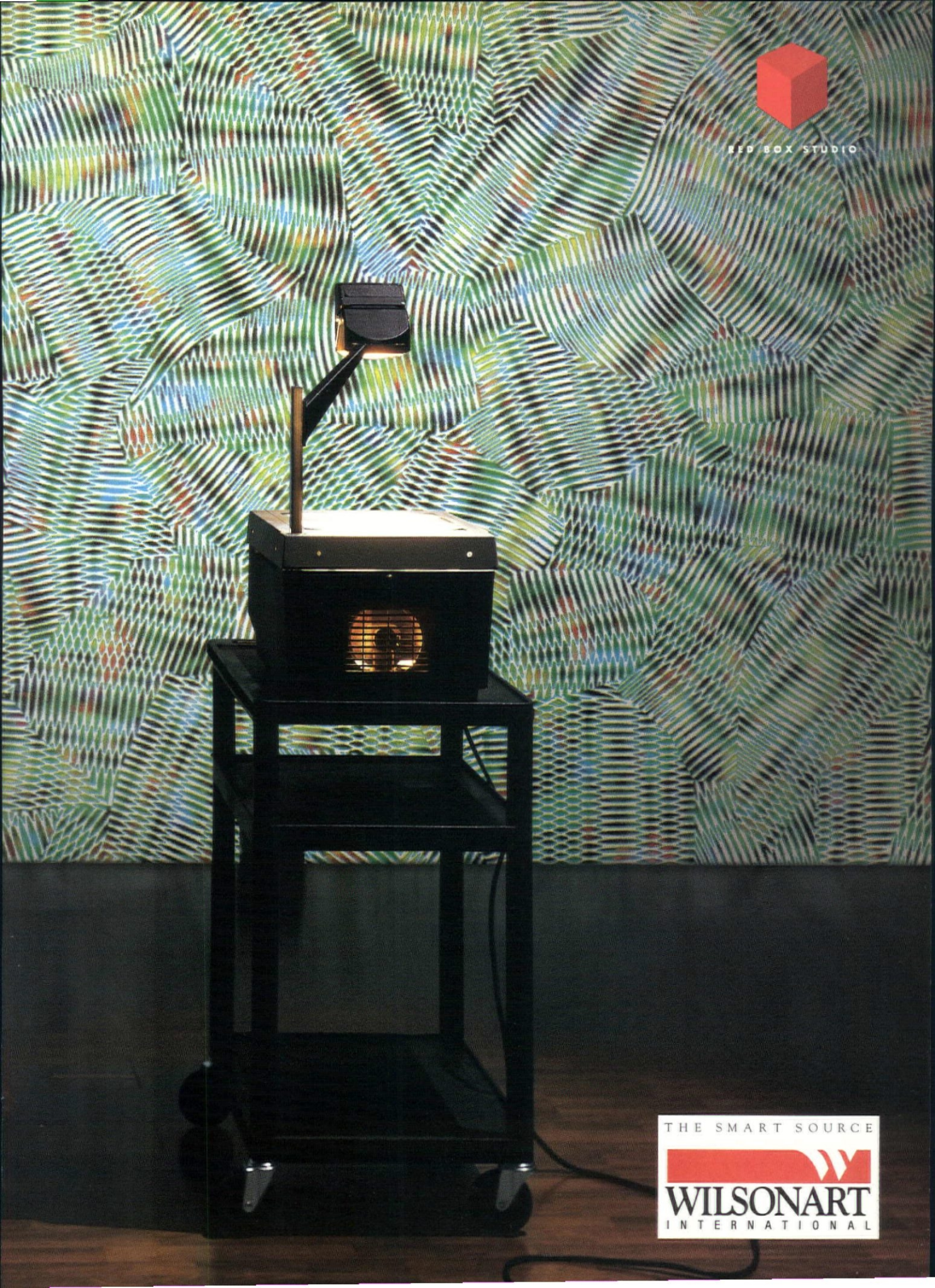
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NeoCon

On-site Registration Hours 8:00 a.m.–5:0

	Wednesday — NeoCon				BPIA Market
	Health Care Design Track	Office Design/ Health & Productivity Track	Professional Development Track	Professional Development Track	Dealer Strategic Track
	8:30 a.m.–5:00 p.m. ■ Association Forum ■ **Vision and Mission**, sponsored by the International Interior Design Association in conjunction with *Interiors & Sources*				
8:30 a.m.–9:30 a.m.	■ On Time and In Budget —Owners Expect More (W136)	■ Your Office is Where You Are: Understanding and Implementing an Activity Settings Approach (W135)	■ Managing Today's Changing Archit-ectural/ Interior Design Firm Library (W137)	■ Housing Situations Into the 21st Century (W138)	■ What Define Successful Site? (W211
	9:00 a.m.–11:00 a.m. ■ Association Forum ■ **Healthcare Facility Research Town Meeting**, sponsored by the Healthcare Facility Research Consort				
10:00 a.m.–11:00 a.m.	■ Integration of the Wellness/ Fitness Center Into a Health System (W140)	■ Technological Advances —Where Does Design Belong? (W139)	■ Lessons From the Trenches (W141)	■ Public Relations Tools for Design Professionals (W142)	■ Using Whole to Your Busi Advantage (
11:30 a.m.–12:30 p.m.					■ How to Work Facility Mana The Facility Manager's Po ective(W213
	11:30 a.m.–12:30 p.m. ■ Industry Perspectives ■ Jack Michaels, president and CEO, HON Industries				
1:00 p.m.–2:00 p.m.	■ Senior Living: A New Market (W144)	■ Maximizing Employee Satis-faction and Produc-tivity Through Total Work Environments (W143)	■ WWW.HYPE or REALITY.COM? (W145)	■ Practically Green (W146)	■ Where Will Customers H Working in t Future? (W2
2:30 p.m.–3:30 p.m.	■ Beyond Aesthetics —Creating a Healing Environment Through Fine Art (W148)	■ Play Ball: Open Space Planning for Unconventional Work Practices (W147)	■ Working Remotely vs. Working in a Designated Space (W149)	■ Streamline Modernism (W150)	■ Legislative a Judicial Ergonomic I (W215)

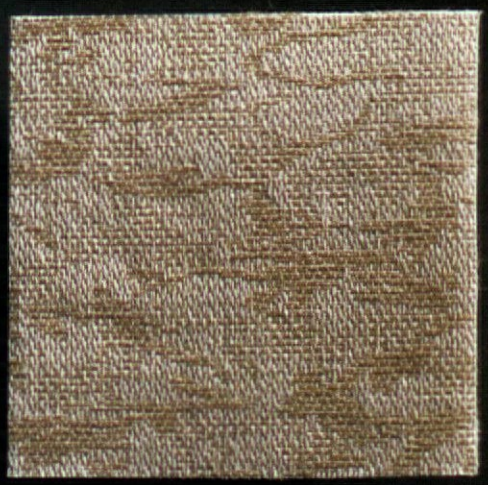
Exhibition Hours 9:00 a.m.–5:00 p.m.

	Buildings Show			TechnoCom	NEWHospitality	DECOREX
	Facilities Construction/ Renovation Track	Facilities Management Track	Facilities Technology Track	Business Communications Track	Hospitality Design Track	Residen Desig Trac
8:30 a.m.–9:30 a.m.	■ Regulations, Codes and Standards for Commercial Interiors (W324)	■ A Practical Guide for Facility Planners: Gaining Influence in the Executive Suite (W325)		■ What Ever Happened to the Electrical Power? (W407)	■ Moving Wright Along: The Comp-letion of Monona Terrace (W509)	■ Sitting Pre Illustrated of the Gar (W612)
10:00 a.m.–11:00 a.m.	■ The Building Envelope: Trouble Shooting (W326)	■ ADA Update: New Standards, Enforc-ement and Universal Design (W327)	■ Carpet: Speci-fication for Maximum Custo-mer Satisfaction (W328)		■ Teaming for Maximum Benefits (W510)	■ The Home Studio of Lloyd Wri (W613)
11:30 a.m.–12:30 p.m.	■ Green Building Rating Systems (W329)	■ Performance Contracting (W330)		■ Trends in Multimedia Communications (W408)		
1:00 p.m.–2:00 p.m.	■ Estimating Construction Costs (W331)	■ Enterprise-wide Asset Management (W332)	■ Fire and Life Safety for Facilities (W333)		■ The Fantasy of Design (W511)	■ The Best Design (W
2:30 p.m.–3:30 p.m.	■ Environmental Site Assessment (W334)	■ Inspiring Employees to Excellenc (W335)		■ Buildings on the World Wide Web (W409)	■ Urban Archeology: Ballroom Restoration (W512)	

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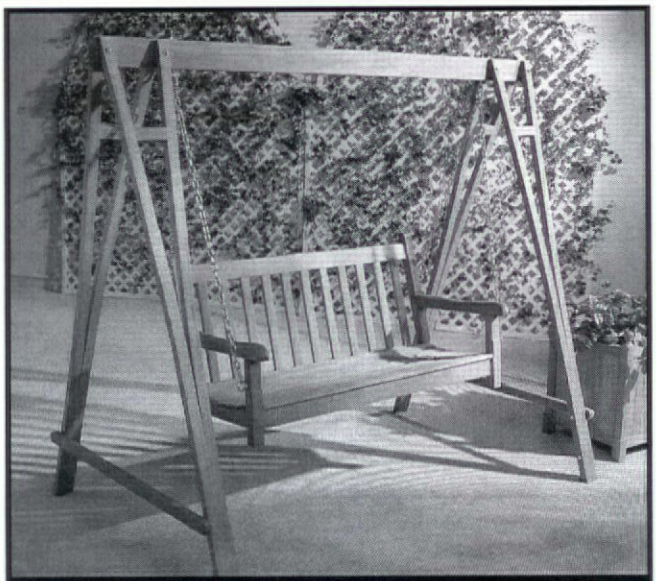
vided by insurance companies," Hunter maintained. "Their corporate cultures will determine whether your claim is paid or not. This means that if agents are paid in the future to tell customers the truth, you might actually hear something like, 'You don't need life insurance.'" Yet he concluded that critical coverage would generally be available. "People will be hurt as insurance companies disappear," he said, "but if you're a smart consumer, you'll be okay."

That day of reckoning for the industry is probably not far off, according to Philip S. Corwin, principal of Federal Legislative Associates. "The door between banking and insurance has been knocked down, and insurance is anxious to catch up," Corwin reported. "As a result, we're going to see a drive to consolidate banking, insurance and securities. Consumers will be empowered by having the ability to make multiple transactions, and whoever has the best relationship with you will win big." There is another dividend as well, he claimed. "The existing distribution for insurance is very inefficient," he said. "Agents see the bottom 75% of the population as uneconomical to serve, so they often ignore them. If banks become major distributors, they will be able to combine insurance with their ATMs or bundle it with financial planning to help these people, After all, savings banks already issue $150,000 life insurance policies, along with annuities and other investment products."

Who's taking care of women's needs? Anita K. Blair, executive vice president and general counsel for the Independent Women's Forum, maintained that women's needs were different from men's—and not getting proper attention from the private or public sectors. "Women represent 52% of the population, vote in greater numbers than men, and control the nation's financial assets in part by outliving men," Blair said. "Politicians should know that women are more concerned about security than men. They're unmarried at the start and end of life, acting more like men only when married, and want government to help take care of them." She noted that women see economic insurance getting plenty of attention, not only from insurers but also from government in the form of crop, deposit or loan guarantee insurance and the like. "Surely more could be done in social insurance beyond helping us to avoid stepping over bodies in the gutter," she urged. "For example, companies can deduct the cost of medical insurance for workers. Why can't workers?"

Medical insurance has certainly been a delicate subject since the Clinton administration failed to legislate a public solution, leaving the door open to the private sector. "Where once we had a surplus in health and accident insurance, it's gone," observed Harvie E. Raymond, director of insurance products for the Health Insurance Association of America. "Health care coverage is increasingly seen as too much of a risk, and many insurers have been getting out of the business, leaving managed care providers to try to establish control by regulating medical delivery systems.

Yet health care costs are likely to trend upward as health care technology continues to bloom and the population ages. As a result, more corporations will withdraw their coverage or assign more risk to employees and the public." Raymond felt upbeat nevertheless, because greater flexibility in product design would help consumers to make more intelligent choices about their needs.



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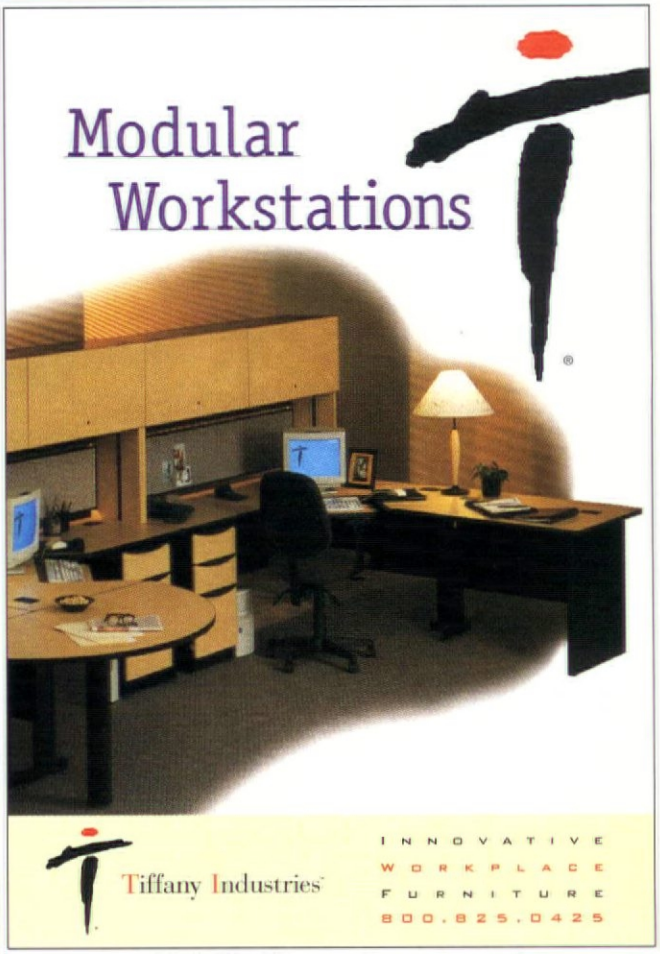
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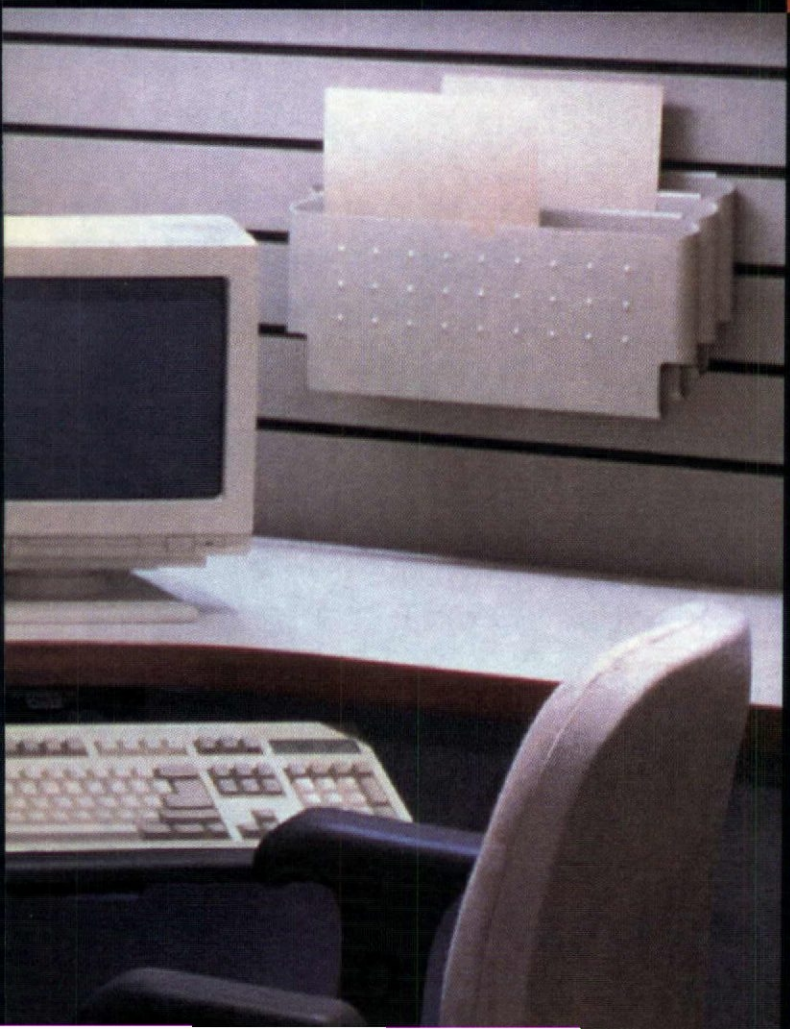
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In summing up their positions, Raymond and fellow panelists agreed that society must do a better job of caring for itself in other ways beyond insurance because modern life can never be fully insured from uncertainty. The breakfast was held at the St. Regis Hotel before 300 design industry professionals, executives and the press.

Sizing Us Up

Warrendale, Pa.- The Society of Automotive Engineer's (SAE) Cooperative Research Program (CRP) is currently seeking partners to participate in a unprecedented 3-D anthropometric research project that will generate technologically advanced data on the size and shape of the modern human body.

CAESAR (Civilian American and European Surface Anthropometry Resource) is a cooperative research effort that will bring industry, government and academia together in an effort to generate 3-D data that will revise current anthropometric databases using a whole body laser scanner. These industry leaders have already expressed their intent to partner on CAESAR: Atoma International, Case Corporation, Ford Motor Company, General Motors, Lear Corporation, McDonnell Douglas, Transport Canada, Toyota, VF Corporation (Jantzen), and John Deere.

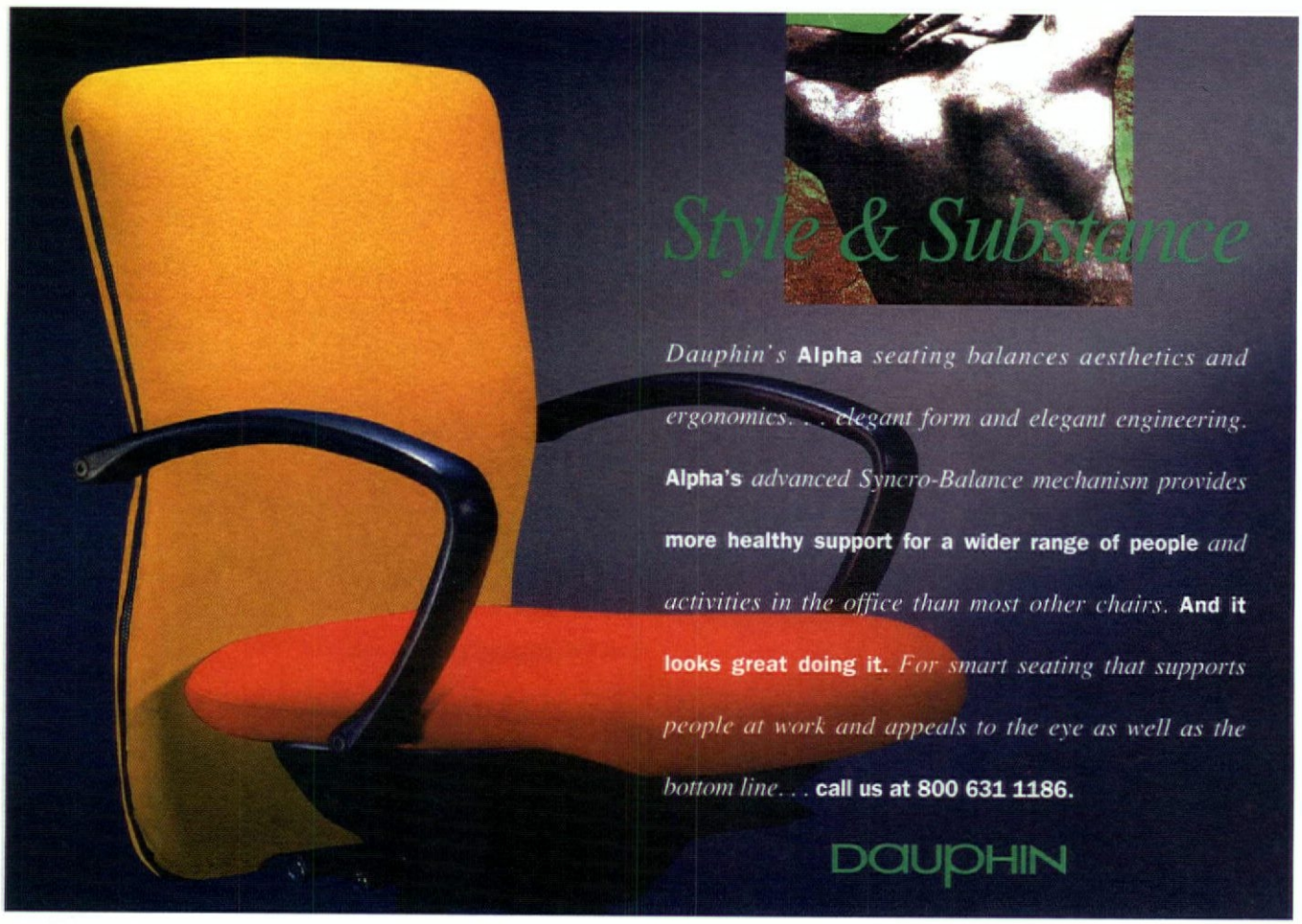
The CAESAR data has the potential to impact virtually every aspect of human life, including the improvement of office and manufacturing work sites, increased safety and comfort in automobiles, better fitting clothing, and the reduction of workers compensation costs. The economic health of a number of industries including automotive, aerospace, apparel, industrial automation, medical, occupational health and safety, sports equipment and robotics will benefit through design, safety and productivity enhancements.

Companies that are interested in joining the study should contact Gretchen Stokes, SAE Cooperative Research Program, at (412) 772-8583 or via e-mail at stokes@sae.org.

In Case You Haven't Heard...

New York- The latest developments in workplace strategies now sweeping the business world will constitute the focus of the alt.office™ Conference & Exposition for alternative work environments, premiering in the Silicon Valley at the San Jose Convention Center August 14-16, 1997. The Silicon Valley location enjoys proximity to many of the progressive companies which pioneered alternative workplace ideas. Over 83% of corporate office now include an alternative office component—a figure estimated to grow to 94% by the year 2000. The alt.office Conference & Exposition is the first to address these issues from a combined perspective of technology, management and design.

The trade show will be run by Miller Freeman Inc., the world's largest trade publisher and exhibition producer. Miller Freeman



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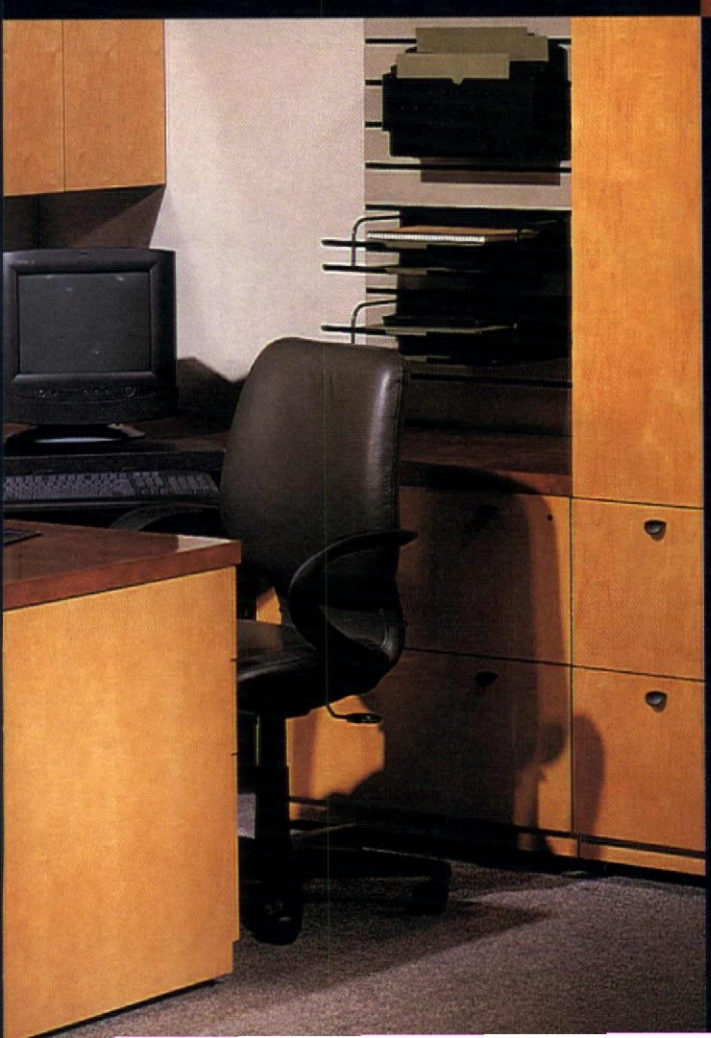
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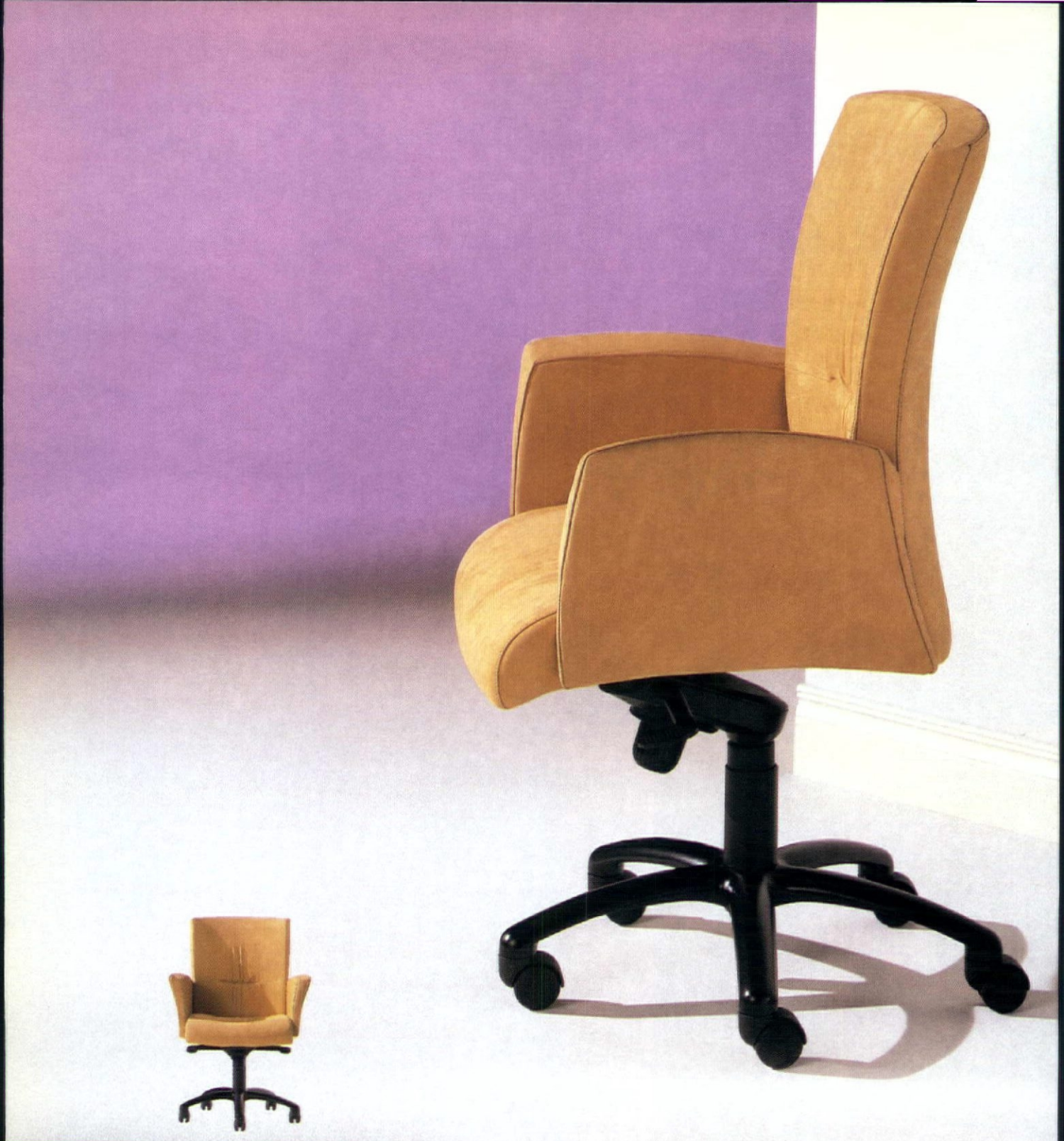
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has also recently announced that the dates of the new BATIMAT® North America event have been rescheduled to October 29-31, 1997, running concurrently with Miller Freeman's established InterPlan® expo at the Javits Convention Center in New York City. InterPlan, now in its fourth year, is the premier marketplace event in the Northeast for the commercial interior design and facilities management industry, showcasing products such as furniture, textiles, wallcoverings, carpeting and lighting.

Commissions & Awards

The Healthcare Environment Awards, sponsored by The Center for Health Design and *Contract Design* magazine, recognize innovative, life-enhancing design that contributes to the quality of healthcare. Architects, interior designers and healthcare executives can enter built projects (which are in use by June 1, 1997) that show a demonstrated partnership between clients and design professionals and improve the quality of healthcare. Winners will be awarded expenses for one representative to attend the Tenth Symposium on Healthcare Design, November 20-23 in San Diego, Calif., and projects will be published in *Contact Design* magazine and the Journal of Healthcare Design, Volume X. For more entry information contact Debra J. Levin, The Center for Health Design (510) 370-0345. The deadline for entry is July 29, 1997.

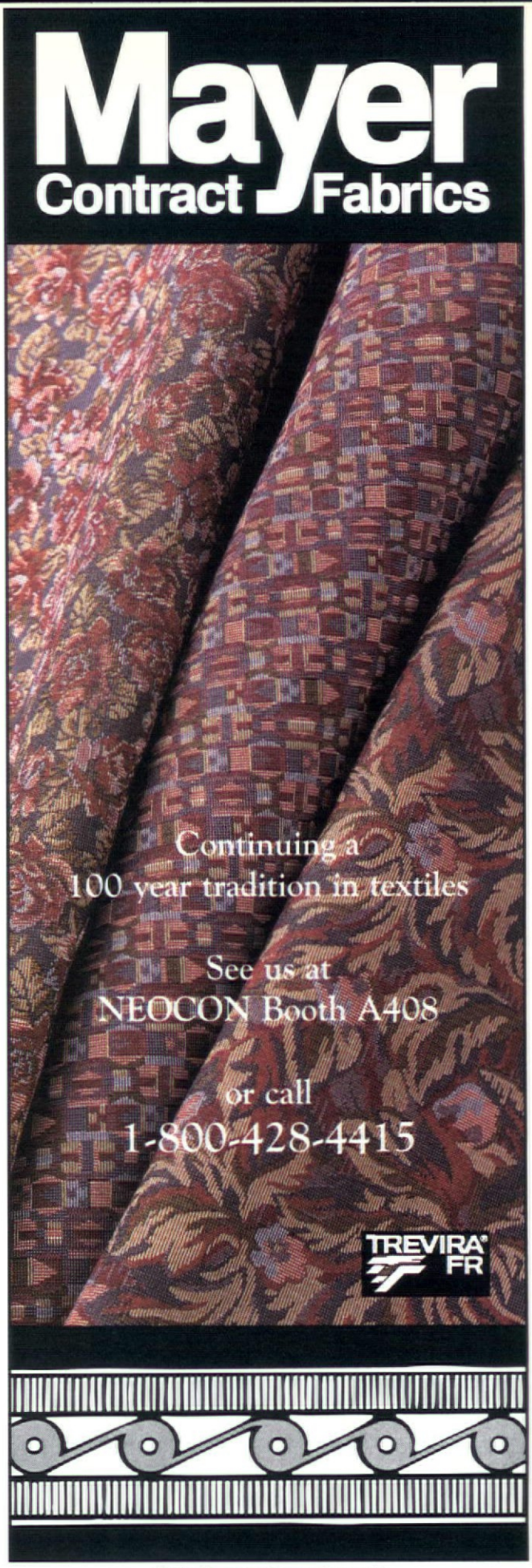
Walt Disney Attractions/World of Disney, a specialty store encompassing 50,000-sq. ft. of themed retail space in Lake Buena Vista, Fla., was named "Store of the Year" at the National Association of Store Fixture Manufacturers' Annual Retail Design Night. The store was designed by Boston-based Elkus/Manfredi Architects Ltd.

RTKL Associates Inc., Los Angeles, has completed master planning and architectural design for Mal Ciputra, a new 3,074,500-sq. ft. mixed-use project. The project, currently underway on a 4.5 hectare site located within the prestigious Golden Triangle district of central Jakarta, includes a 296-room, five-star Jakarta Peninsula Hotel, a four-star Hotel Ciputra with 604 rooms, and a retail center with a major themed entertainment component.

The General Services Administration has selected **Andrew Bernheimer** and **Jared Della Valle** of New York as the designers for the renovation of the plaza at the Phillip Burton Federal Building and U.S. Courthouse in San Francisco.

Exhibit designers **Harris Production Services,** New York, and the architectural firms of **Gwathmey Siegel,** New York, and **Bargmann Hendrie + Archetype,** Boston, will develop the $85-100 million expansion of the Naismith Memorial Basketball Hall of Fame and the Springfield Riverfront.

The 584,000-sq. ft. hospital facility designed by Boston-based **Payette Associates,** the Alfred & Norma Lerner Tower/Samuel Mather Pavilion at the University Hospitals of Cleveland, was awarded the prestigious 1996-97 Vista Award by the American Society for Healthcare Engineering (ASHE). The



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When combined with appropriate components, Cyberwhirled upholstery fabric from DesignTex with DuPont Teflon® fabric protector can meet Cal 133 and Port Authority of NY and NJ assembly

Q. Is California Technical Bulletin 133 still an important issue in the contract industry? If so, what do design professionals need to know about it?

A. Yes, California Technical Bulletin 133, better known as Cal 133, is just as important today as it was over a decade ago when it was first published. Cal 133 is a mandatory standard for upholstered furniture for use in public areas/buildings containing 10 or more pieces of furniture, such as hospitals and health care facilities, nursing homes, board and care facilities, child day care centers, prisons, public auditoriums and public areas of hotels. The test's objective is to assess how a finished piece of furniture reacts to fire. While not required to conduct tests, manufacturers of Cal 133-applicable furniture are legally responsible for complying with the standard, which requires that upholstered furniture meet a severe open flame test and not generate excessive amounts of heat, temperature, smoke or carbon dioxide or experience severe weight loss.

There are two basic ways to meet Cal 133 requirements that design professionals and manufacturers should know. They are the identification and use of compatible, state-of-the-art, fire-resistant fabric and filling materials in the furniture construction and the use of fire blockers, thermal barriers, or interliners between the upholstery fabric and the underlying fillings. Barriers allow for a wider choice of fabrics. But beware: Some fabrics are extremely flammable, in which case they should be avoided altogether. Since Cal 133 is designed to test a finished piece of furniture, there is no such thing as a Cal 133 fabric or filling.

Meeting these standards does not mean that other treatments such as fabric protection must be sacrificed. For instance, fabrics with a fire-resistant finish can often be treated with a fabric protector to resist spills and stains, and keep them looking new longer. Questions on how specific fabrics will react to any treatments should be directed to the fabric supplier.

Designers should proceed with care on Cal 133. Jurisdictions that require the Cal 133 test for public occupancy furniture include California, Illinois, Massachusetts, Minnesota, Ohio, the City of Boston and the Port Authority of New York and New Jersey, each of whom may have modified this standard. (This information is provided courtesy of The Department of Consumer Affairs, Bureau of Home Furnishings and Thermal Insulations.)

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award recognizes team performance in the planning, design and execution of outstanding health care facilities.

Mancini Duffy, New York, has been retained to provide complete design services for Forstmann Leff, an investment banking firm relocating its New York offices to 25,000-sq. ft. of space at 590 Madison Avenue, New York City.

Butler Rogers Baskett, New York, has been retained to provide design services for the following projects: relocating O'Sullivan Graev & Karabell, Attorneys at Law, to a 35,000-sq. ft. space at 30 Rockefeller Center; opening a 27,000-sq. ft. branch office for Schnader, Harrison, Segal & Lewis, a Philadelphia-based law firm, in New York; relocating Cohen & Steers, a financial services firm to a full floor 10,500-sq. ft. at 757 Third Ave. in New York; and planning the long-term evolution of the Racquet and Tennis Club, located at Park Avenue and 52nd St., New York.

The Hastings Center has selected **Hudson Design** and **Hudson Structures, Inc.,** Cold Spring, N.Y., as the architect and construction manager to restore and renovate an unconventional historic site for their new biomedical ethics research center in Garrison, N.Y.

Irvine, Calif.-based **MCG Architects'** design of Desert Crossing, a 515,000-sq. ft. power center in Palm Desert, Calif., has won the top honors in the New Open Centers category at the 1997 SADI Awards competition. The SADI Awards recognize superior achievement in design and imaging.

Loyola University New Orleans' has commissioned New Orleans-based Mathes Group as the architect for the J. Edgar and Louise S. Monroe Library, the region's most technologically-advanced library.

People in the News

Harold L. Adams FAIA, RIBA, JIA, chairman of RTKL Associates Inc., Boston, has been selected as the first recipient of the Society of American Military Engineers' 1996 Max O. Urbahn Medal recognizing the most eminent and notable contributions in the profession of architecture.

Allison Williams, FAIA, has joined Washington D.C.-based AI as design principal.

Patricia A. Damiri has been appointed director of interior design of Mitchell Associates, Inc., Wilmington, Del.

Joel Schurke has joined Minneapolis-based Cuningham Group, as a new director of environmental resources.

WalkerGroup/CNI, New York, has appointed **Eric Feigenbaum,** SVM, as director of the newly-created department of visual merchandising.

Robin Klehr Avia and **Joseph N. Brancato, AIA,** have been named managing principals in the New York office of Gensler.

Kling Lindquist, Washington, D.C., has selected **Jack McGrane, IIDA, associate AIA,** as design director of the firm's interior design studio.

Ruck/Pate Architecture, Barrington, Ill., has named **John J. Maurer** as executive vice president.

LAM Lighting Systems, Inc., has appointed **George C. Bosson** as vice president and general manager, the operating head of the company.

Fred Martin has joined Fiberstars, Inc. as senior vice president for engineering, research and development of the company's commercial lighting product group.

James A. McGarry has been named incoming president of BPIA, Alexandria, Va.

Business Briefs

Harter, a Jami Company, Overland Park, Kan., and **Spinneybeck**, New York, have collaborated in an effort to bring to market an alliance program which will provide specifiers the flexibility of Customers Own Leather with ease of a standard manufacturer's leather on Harter seating.

Geraldine Vaughan, formerly of Office Planning, Inc. and Christa Giesecke formerly of Giesecke/Rhodes Architects have joined to form **APD Partners, Inc.**, New York.

J. Norman Associates, Inc., an established New York sales rep organization representing contract furniture manufacturers Carolina Business Furniture and Carolina Healthcare, has opened a new showroom in the New York Design Center, New York.

Blackpointe Furniture, Inc., located on the historic Grand Rapids Furniture Campus in Grand Rapids, Mich., has just been launched as a new source for refined wood conference tables, occasional tables and seating.

Remote Source Lighting International, Inc., Raleigh, N.C., and **Yamagiwa Corporation**, the largest independent lighting company in Asia, announced a multi-million dollar, multi-year exclusive understanding to distribute RSLI technology in Japan. Specific terms were not disclosed.

Holey Associates has moved to 2 South Park, 3rd Floor, San Francisco, Calif., 94107.

Dietzgen Advanced Technology Services, a subsidiary of Weyerhaeuser family-owned Dietzgen Corp., Des Plaines, Ill., is unveiling a new satellite-based distribution system for architectural and engineering drawings that will help ease deadline pressures by eliminating the overnight wait, providing guaranteed same-day delivery at next-day prices. Dietzgen's new A/E/C Express service is expected to capture at least 30 percent of the estimated $500 million now spent annually for blueprint delivery with overnight couriers.

Spacesaver Systems, Inc., Santa Fe Springs, Calif., has been renamed **McMurray-Stern, The Storage Solutions Group.**

Suben/Dougherty Partnership has moved to 233 Spring Street, Suite 1002, New York, N.Y. 10013.

Coming Events

May 31-June 2: Montreal Furniture Market, Place Bonaventure, Montreal, Canada; 514-866-3631.

June 1-3: Fourth Annual EuroFM/IFMA Conference & Exhibition, Lingotto Conference Centre, Turin, Italy; Contact Gina van Dijk at the IFMA European Bureau in Brussels at 32-2-743-1542.

June 5-8: 47th Annual International Design Conference in Aspen, "Hollywood: A Design for Living," Aspen, Colo.; 970-925-2257.

June 9-11: NeoCon 97, The Merchandise Mart, Chicago; 312-527-4141.

June 16-19: The 18th International Computer Technology Show for the Design and Construction Industry, Pennsylvania Convention Center, Philadelphia; Call Pat Smith at 800-451-1196.

June 17-20: The 4th Annual Conference, Managing Ergonomics in the 1990's, Hyatt Regency Cincinnati; 703-683-6334.

June 20-July 13: Design Effectiveness Awards Display,Toronto Convention Center, Toronto, Canada; 416-216-2160.

June 25-28: 1997 IDSA National Conference, "Blurring Boundaries", Omni Shoreham Hotel, Washington, D.C.; Contact Kristina Goodrich at 703-759-0100.

July 23-27: 1997 ASID National Conference & Exhibition, Seattle; Call the ASID Helpline at 202-546-3480.

August 14-16: alt.office Conference & Exposition, San Jose Convention Center, San Jose, Calif.; Call 212-615-2612.

August 24-27: ICSID '97 Conference: The Humane Village, Toronto Convention Center, Toronto, Canada; For information call 416-216-2160.

September 9-13: TEKHNOLES 1997, St. Petersburg, Russia; For further information, contact Lorena Filippini, at 39-2-89-210-244.

September 23-24: 18th General Assembly and Biennial International Congress of the International Federation of Interior Architects/Designers IFI, Dublin, Ireland; 353 1 679-3406.

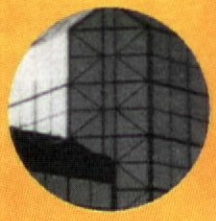
Corrections

The March issue of *Contract Design* mistakenly identified Racanelli Development as the developer for Motown Cafe, Smith & Wolensky and House of Blues ("Variations on a Theme Restaurant," p. 45.). In fact, Peters Development Corp. of Moody, Maine, is the developer for Motown Cafe, Smith & Wolensky and the New Orleans House of Blues. Racanelli Development served as a consultant to Peters Development for the Las Vegas Motown Cafe.

The April issue of *alt.office.Journal* gave an incorrect telephone number for individuals who are interested in more information on the upcoming alt.office Conference & Exposition, to be held at the San Jose Convention Center, August 14-16, 1997. The correct telephone number for more information about the alt.office Conference & Exposition is 212-615-2612.

97

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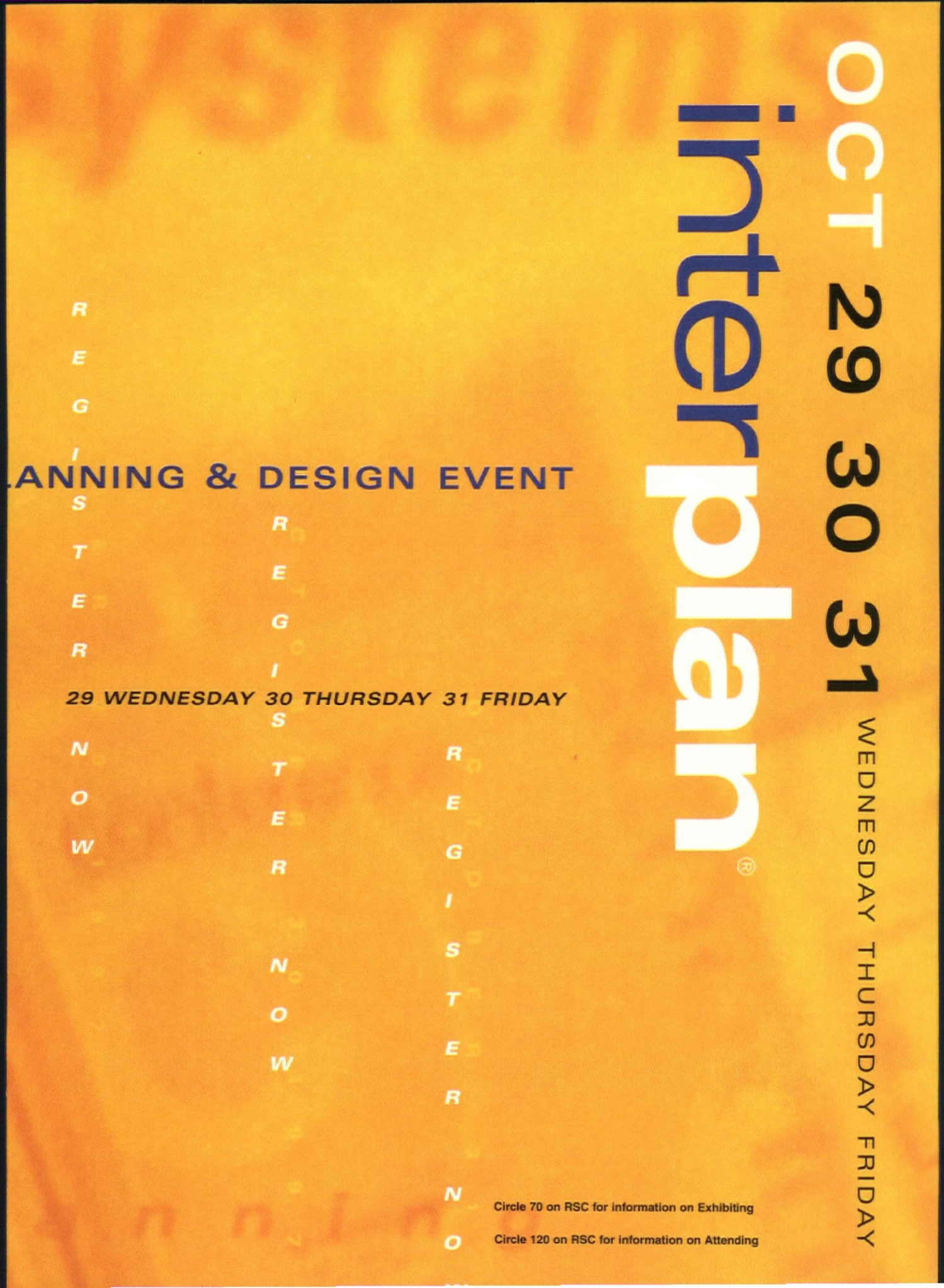
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acid

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pistachio

sage

celery



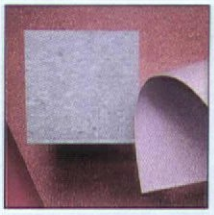
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1. AMETEX/ROBERT ALLEN CONTRACT FABRICS

Ametex/Robert Allen Contract Fabrics offers new Fire Tech IX and Fit To Be Wide II collections of Trevira F/R inherently flame resistant and washable prints. Styles Kesteven, Castner, Arluno and Tampere are appropriate choices for hospital and health care drapery and bedspread applications.

Circle No. 220
Space No. 367

2. ECKADAMS

EckAdams® Stowaway™ stack chairs are versatile and can easily be stacked and stowed away. Stowaway chairs can be stacked up to 40 high, saving valuable space in your office building and allowing access to a volume of chairs quickly and effortlessly. From the waiting room to the conference room or classroom, Stowaway is built to withstand the punishment of everyday shuffling and stacking. EckAdams is a brand of Integrated Furniture Solutions.

Circle No. 211
Space No. 3-112

3. LEES

Inspired by the angles and geometric shapes present in the work of Frank Lloyd Wright, Niagara from Lees is a multi-tufted, textured loop modular carpet. Niagara is available in 18 warm, corporate colorways, which complement those of Lees' Essence, Second City and Initiative modulars. The yarn-dyed fiber features Lees' Duracolor® technology, which provides permanent stain, soil and fade resistance.

Circle No. 202
Space No. 3-101

4. HBF

From Orlando Diaz-Azcuy's Tenth Anniversary Collection for HBF, Ivory takes its cues from the dramatic natural landscape and rich history of tribal arts in Africa. The distinguishing feature of Ivory is a continuous element from arm to leg that is carved in a vertical, fluted pattern, reminiscent of traditional ivory carvings. Ivory has a gently rounded back and fluid lines with profiles that are a series of sinuous curves leading to tapered legs. Ivory is available in a choice of lounge chair, loveseat or sofa.

Circle No. 203
Space No. 387

5. AMERICAN SEATING

American Seating offers the highly interactive Evo2 to the task seating market. Evo2's passive-ergonomic features such as three-dimensional flex, infinite locking knee-tilt, and adjustable arm rest provide the comfort and versatility necessary to meet the changing needs of the workplace. Its easy-to-use controls can be adjusted to make Evo2 adapt to all body types and personal preferences.

Circle No. 208
Space No. 399



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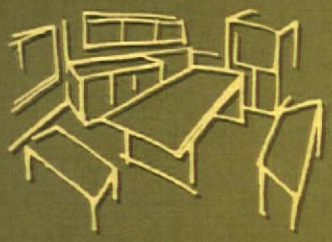
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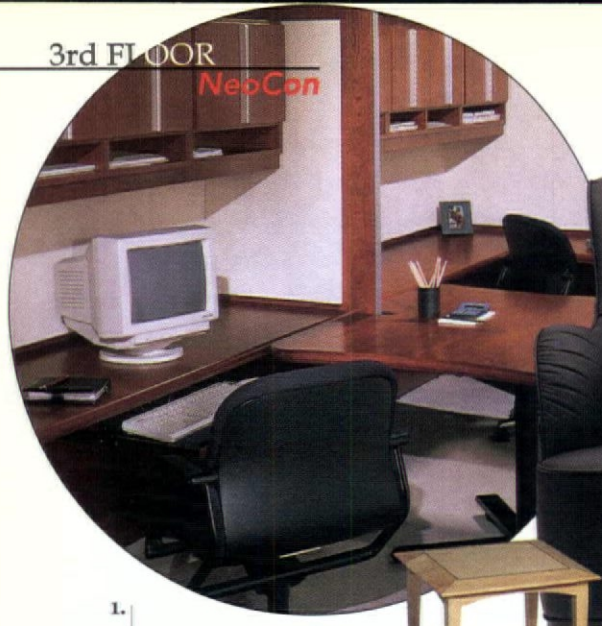
Nevers has a product portfolio that can enhance every meeting need. Each component focuses on function, without compromising design or quality. When you arrange these components, they allow you to increase the productivity of people, meetings and spaces. Nevers calls this concept ***The Complete Meeting Room.™***

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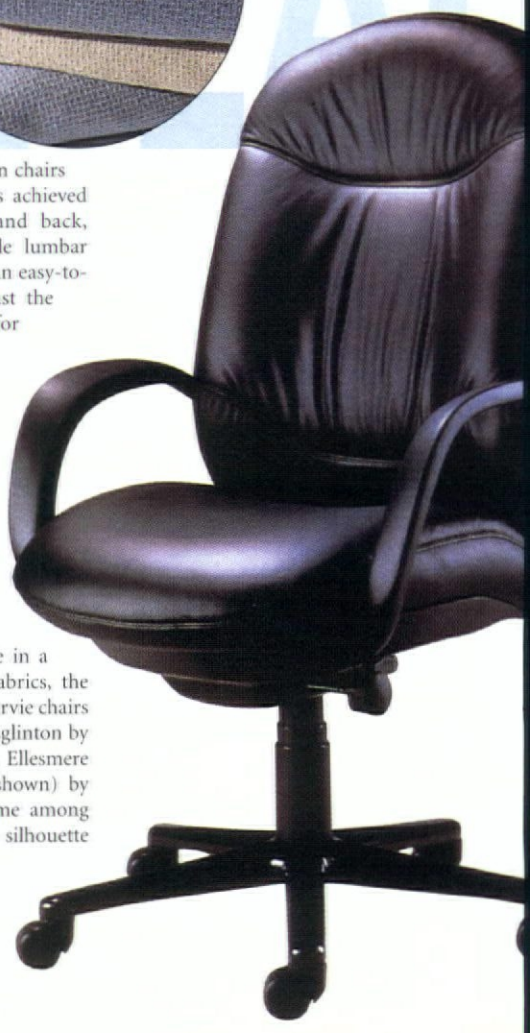
Visit Nevers at NeoCon in Showroom 345

Circle 24 on reader service card









1. **HALCON**
Open Office Casegoods is the term coined to describe Parlay, a Halcon offering designed by Spes Mekus and David Meckley. By merging the best attributes of systems, casegoods and millwork, Parlay provides a unique approach to meeting the needs of today's open office environment. Parlay, while offering the quality of wood casegoods, is functionally and visually suited to open offices. Parlay is flexible, easy to specify and equally easy to install.
Circle No. 212
Space No. 355

2. **OSI**
The Avenue collection allows for subtle changes with OSI's unlimited veneer selections. The extensive casegood collection also enables designers and clients the freedom to make modifications to suit individual needs. The Avenue collection, featuring a three-inch wide solid wood edgeband and featuring a standard 1/8-in. ebonized inlay, offers ultimate flexibility in product, design and affordability. Available in six standard veneers and 16 standard finishes.
Circle No. 216
Space No. 333

3. **DESIGNTEX**
DesignTex introduces Play it Again Sam. Launched in an effort to help alleviate the amount of post-consumer waste overflowing today's landfills, Play it Again Sam is the first fabric from DesignTex made entirely from 100% recycled material. In conjunction with Wellman, Inc., DesignTex has created Play it Again Sam panel fabric from 100% recycled plastic PET containers. A textured solid available in nine colorways, the large basket weave construction gives the fabric a deep, rich texture.
Circle No. 217
Space No. 3-121

4. **VECTA**
Indy, designed by Jeff Cronk for Vecta, is a conference chair with ergonomic features not usually found in chairs for conference application. Comfort is achieved through the contours of the seat and back, emphasized by an optional adjustable lumbar support embedded in the back panel. An easy-to-use control enables the sitter to adjust the support up or down, and in or out, for personal comfort. A distinctively curved open arm is available in self-skinning black polyurethane over a steel substructure.
Circle No. 219
Space No. 303

5. **KEILHAUER**
Keilhauer introduces its newest collection of lounge seating which comprises six different chair styles. Fabricated as chairs, two seaters and three seaters, with upholstery available in a wide range of Keilhauer's signature fabrics, the collection includes the Brooklyn and Harvie chairs by Gord Peteran and Kathleen Wicks, Eglinton by Scot Laughton, Croft by Tom Deacon, Ellesmere by Jonathan Crinion, and Dunlace (shown) by Kerr Keller Design. The unifying theme among these unique designs is a clean, spare silhouette with minimal accessorizing detail.
Circle No. 281
Space No. 360



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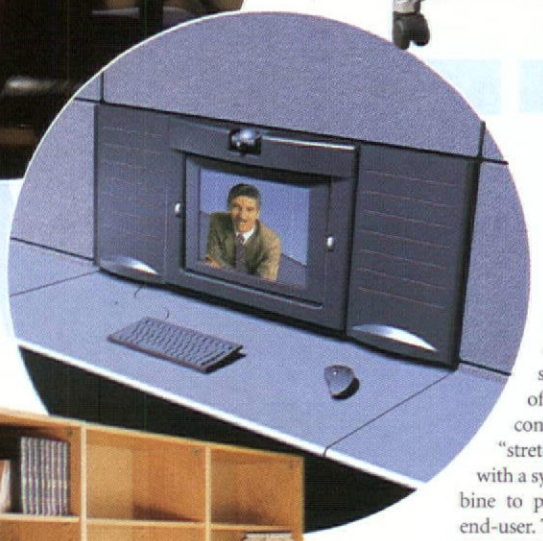


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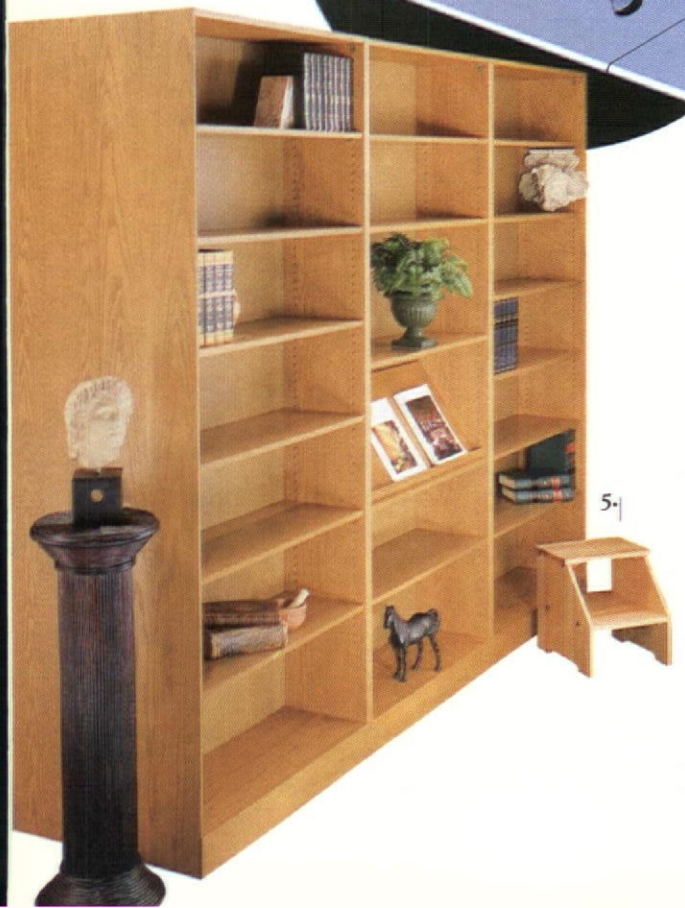
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1. DAVIS FURNITURE INDUSTRIES

Davis Furniture Industries offers the Webb Series, designed by Burkhard Vogtherr of Germany. This innovative, contemporary design features a "stretch webbing" chair back along with a synchron mechanism that combine to provide total comfort for the end-user. The series offers styles suitable for executive, managerial and conferencing applications. The stretch webbing is available in black, natural and gray, and the seats are offered in an unlimited number of fabrics and leathers.

Circle No. 218
Space No. 3-115

2. LOEWENSTEIN

Murano, from Loewenstein, is a new design introduction featuring a unique reverse angular leg detail. Murano is available with different upholstery options and is appropriate for corporate dining applications. Murano comes in 22 standard ultraviolet cured wood finishes or custom colors.

Circle No. 201
Space No. 353

3. VOGEL PETERSON

Vogel Peterson® offers Colony task and management chairs. Colony chairs combine great looks and quality craftsmanship at an affordable price. Colony chairs are backed by a lifetime warranty. Vogel Peterson is a brand of Integrated Furniture Solutions.

Circle No. 210
Space No. 3-112

4. PANEL CONCEPTS, INC.

Panel Concepts, Inc. offers an innovative power and communications module as an option to its stackable office panel system. Panel Concepts' power and communications module provides open office planners and users unprecedented flexibility in delivering advance power, communications and data access to convenient work surface level. The module mounts atop the system's 30-in.-high base panel, which has two built-in vertical raceways to channel wiring from the panel's base-level raceway up to work surface level.

Circle No. 213
Space No. 330

5. HALE MANUFACTURING

Hale Manufacturing offers the popular New Yorker Series of quality American-made hardwood bookcases. The sturdy and durable New Yorker Series may be custom configured for any configuration. Specifiers can request height, depth and width dimensions to meet exact requirements. Custom finishing is also available to meet specific needs.

Circle No. 207
Space No. 383

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CORPORATION



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NeoCon

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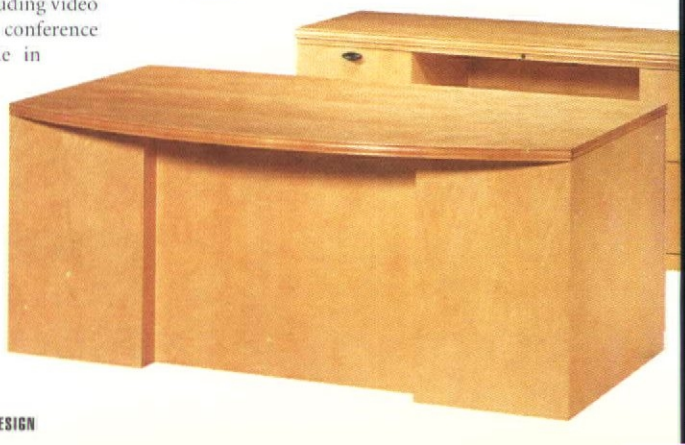
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1. CREATIVE DIMENSIONS

Creative Dimensions offers a wide range of possible combinations for a small or home office set. The upper shelf for computer peripherals is wide enough to support a CPU and leaves the main worksurface clear for papers. Each piece is separate and free-standing, making it simple to rearrange or add onto, horizontally or vertically, to fit individual space requirements. All of Creative Dimensions' components are equipped with complete power and data pass throughs, to accommodate even the most complex electronic systems.

Circle No. 204
Space No. 339

2. PAOLI INC.

Altamont, from Paoli Inc., offers chairs and settees that combine classic design forms, where upholstery rises from a square base to meet a rounded top. Altamont has an appealing visual from any viewpoint, for open areas, smaller lounges and offices, or for guest seating. Altamont is available in a variety of fabrics and wood finishes.

Circle No. 205
Space No. 380

3. MERIDIAN

Meridian Incorporated, a subsidiary of Herman Miller Inc., has established a full-service entity specifically for customizing its product to meet any specialized functional or aesthetical corporate furniture need. Called Meridian Options, this service coordinates those office furniture projects that comprise a mix of standard Meridian product and custom or "special" option requirements. Shown here is Meridian's Options Program Workstation Support Cabinet.

Circle No. 268
Space No. 318

4. SMITH MCDONALD CORP.

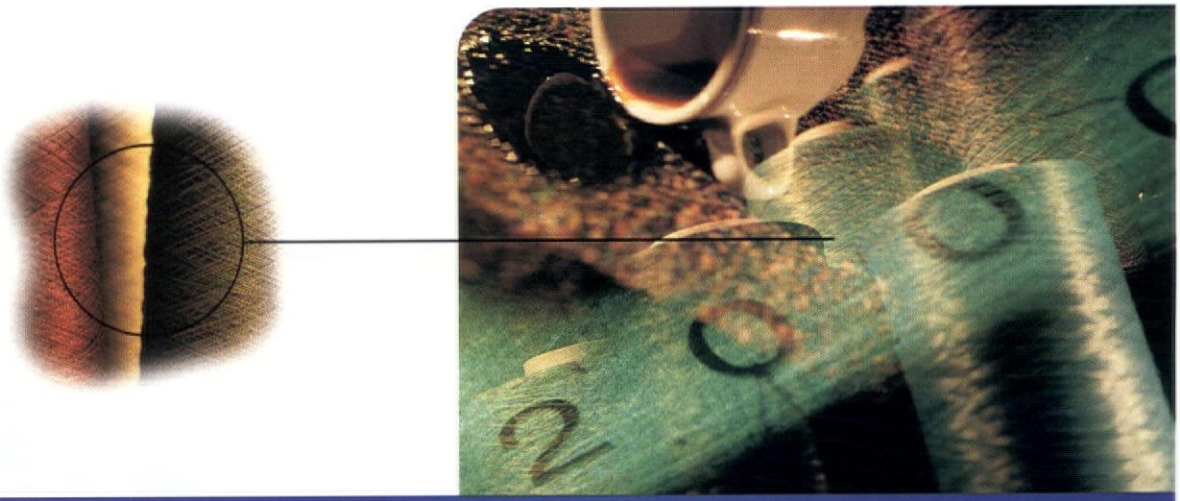
The straightforward geometric configurations of Rectilinear accessories from Smith McDonald Corp. are designed to complement traditional or contemporary interior designs. Crafted by metal artisans for elegance and longevity, Rectilinear is available in mirror brass, mirror aluminum, smith black and a variety of custom metal finishes.

Circle No. 270
Space No. 318A

5. JSI

JSI, a division of Jasper Seating Company, Inc., introduces Barrymore Casegoods. The Barrymore line includes U and L units, reception stations, computer corners, overhead storage units, bookcases, occasional tables, and full conferencing components including video cabinets, wardrobes and 8-ft. conference tables. Barrymore is available in three distinctive edge profiles, two maple finishes or six cherry finishes ranging from light cherry to bordeaux cherry. Select from black, chrome or satin nickel elliptical pulls to highlight a choice of clean cherry or simple maple veneer.

Circle No. 209
Space No. 383



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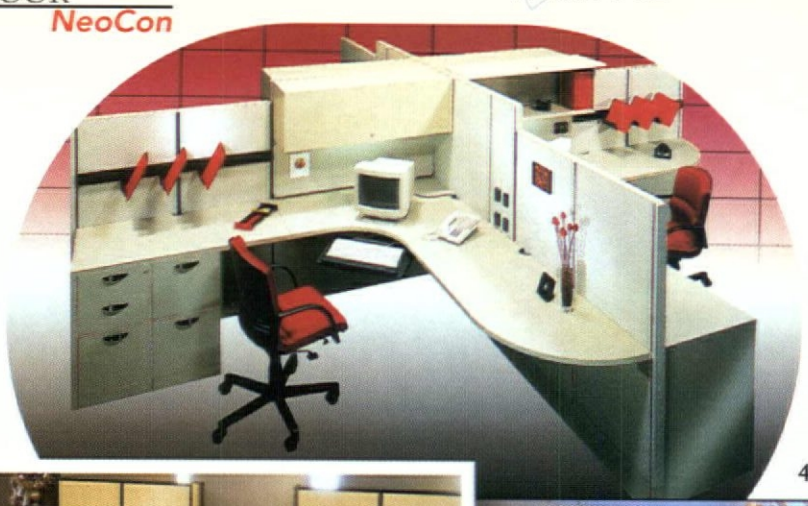


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Circle 27 on reader service card

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1. GF OFFICE FURNITURE LTD.

The GFX Panel System, from GF Office Furniture, Ltd., features panel-to-panel connections, curvilinear worksurfaces, high capacity electrical capabilities that include vertical power and communications raceways and numerous new design options. Exclusive, dual-point gravity-lock connectors permit rapid, panel-to-panel workstation installations that stand up under heavy use. A 12-in. in-line power panel, with divided low-voltage raceways, brings four circuit electrical communications cabling up from the divided base raceway or down from the ceiling.

Circle No. 269
Space No. 310

2. ALLSTEEL INC.

Allsteel's new Trooper line of ergonomic seating is designed to suit shared or hoteling applications and the needs of the multitasker or intensive computer user within the office. Trooper's array of options include: two tilts, back height and angle adjustment, arm height and width adjustment, arm pivot, seat height and depth adjustment, lock, tension adjustment, size and colors.

Circle No. 206
Space No. 300

3. TIFFANY INDUSTRIES

Tiffany Industries offers Generation II, a desking based system featuring linkable worktables, unique perforated modesty panels, storage and file management and a cable management system. Generation II's new "J" tables combine corner and rectangular worksurfaces into a single, seamless workspace unit, reducing overall workspace requirements and lowering costs.

Circle No. 200
Space No. 3-383
Temporary Space No. C127, C129

4. NEVERS INDUSTRIES

Nevers Industries, Inc. presents The Complete Meeting Room™ a concept that allows Nevers to master conference room needs by understanding customer requirements and the changing design and work processes. Nevers products generate productivity and higher performance by allowing businesses to do more, faster, with fewer people, and in less space.

Circle No. 214
Space No. 345

5. HAWORTH, INC.

Haworth, Inc. introduces Bungee, designed by 5D Studio, a California design firm. Bungee features a thin profile and cut-out helix pattern on the back and comes with back-height and pneumatic seat-height adjustments and a synchronized-tilt mechanism. Options include torsional movement, back locks and forward tilt. Bungee comes either armless, with a stationary task arm or with a height-adjustable arm. It's available in all standard Haworth fabrics and three trim colors-black, graphite or stone.

Circle No. 215
Space No. 312

KUSCH AND CO.



HIGH-CALIBRE STOPOVER.

The Terminal Series from Kusch + Co. makes waiting a first class experience. Terminal's outstanding design and quality add a touch of class to lobbies, departures lounges and other waiting areas. Thanks to its clean lines, Terminal is equally at home in a classic or contemporary environment. Seats and tables can be blended in any combination and beams can be linked using hinged joints. Terminal sports many finishes, from powder coated perforated steel to luxuriously appointed leather upholstery, ideal for VIP lounges. Whatever its finish, Terminal guarantees relaxation. According to internationally acclaimed designer Jorgen Kastholm, "Terminal is very distinctive but never presumptuous. Its comfort is dictated by ergonomics while its image is ordained by design." Terminal has won "The Milan Fair Award", "Office Design'93"; "Gutes Design 92" and "The Industrie Forum Design, Hanover".

Kusch + Co. Partners & Thompson, Inc., 175 A East Second Street, Huntington Station, NY 11746, phone 516 271 6100, fax 516 271 0817.

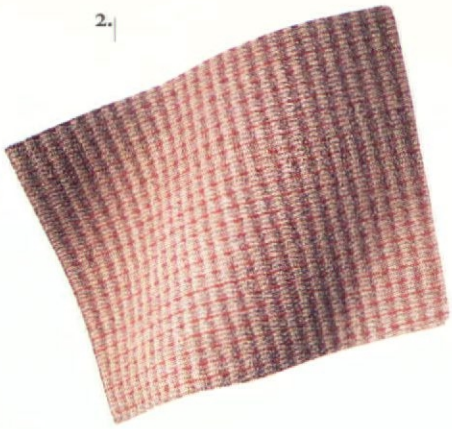
kusch + co

Circle 28 on reader service card

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1. ARCADIA

The new Reflexion chair from Arcadia, created by David Ritch and Mark Safell of 5D Studio, meets the demand for ergonomics, adjustability and style. Reflexion combines a synchro-tilt control, integrated flexible arms and adjustable-height back with a well-scaled form and refined tailoring to offer both the advantages of multi-function seating and the aesthetic appeal of an executive/conference chair.

Circle No. 235

Temporary Space No. B319

2. CAMBRIDGE COMMERCIAL CARPETS

Lincolnshire is a new 1/10 gauge enhanced loop graphic product from Cambridge Commercial Carpets, a division of Beaulieu Commercial. Lincolnshire's tailored sisal texture is crafted from a high-performance wool and nylon fiber combination that accentuates the carpet's natural aesthetics. Lincolnshire features 13 colorations in 12-ft. broadloom, features additional Scotchgard and stain protector advantages and carries Beaulieu's 10-year limited warranty.

Circle No. 228

Temporary Space No. J428

3. PACIFICREST MILLS

Pacificrest Mills has introduced Woods and Woodland, new cut-and-loop commercial carpet patterns that are among the 16 styles in Pacificrest's new collection of commercial carpet, Natural Resources. Designers have great color flexibility with these two patterns, choosing from the 117 solid hues presented in Earth, Ocean and Sky, which comprise the color palette for the 16 products in Natural Resources. Woods is a tone-on-tone, piece-dyed product in a single color; in a two-color skein-dyed version it becomes Woodland.

Circle No. 224

Temporary Space No. B401

4. SAUDER WOODWORKING

Sauder Woodworking's Cornerstone collection features a clean, lean, contemporary look and is hardware-free for versatility. The collection comes in a classic cherry finish and features double radius edges with solid wood corners. In addition to the pieces shown, which include library, door kit, desk return, executive desk and lateral file, the collection includes a computer credenza with hutch.

Circle No. 225

Temporary Space No. J334, J412

5. PRISMATIQUE

Whitby is the latest introduction in Prismatique's line of modular tables. Intended primarily for executive meeting rooms, Whitby is transitional in style, lightweight and reconfigurable. The grouping consists of round, square, rectangular and half-round tables and bridge tops. Bases are in solid maple wood in natural or stained finishes. Tops are available in Colora (textured polyurethane color finish), plastic laminate or wood veneers. Whitby is equipped with a variety of power/data options.

Circle No. 227

Temporary Space No. A319

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5.

1. SOURCE INTERNATIONAL

Designed for Source International by Terrance Hunt, the Lineas seating line includes high- and mid-back and side chair models with a range of adjustments available from simple to sophisticated. Specifiers may choose from four upholstery styles to create a custom look.

Circle No. 234

Temporary Space No. C234

2. LOTUS CARPETS

Stix and Stones (shown) is a new duo of cut pile graphic commercial carpets from Lotus Carpets. Presented in a coordinating offering of 12 dynamic colorations, these 12-ft. broadloom products provide unlimited design flexibility. Both Stix and Stones feature a durable 1/8-gauge tufted construction from 100% Monsanto Ultron VIP Continuous Filament Nylon. In addition, 3M Commercial Carpet Protector provides added protection against soiling and staining.

Circle No. 231

Temporary Space No. C401

3. WOLF GORDON

Wolf Gordon offers Monterey a refined collection of 60 paperbacked wallcovering patterns in a blend of classic natural textile fibers combined with the new modern technology of synthetics. All of the patterns are 55-in. wide and resemble a myriad of natural textile looks such as herringbone, burlap and linen. All Monterey patterns are class A fire rated and Scotchgard treated for added protection against soiling.

Circle No. 236

Temporary Space No. G326

4. EOC

Orbit, from EOC and designer Peter Glass, features a round wing table that orbits out from under the workstation into any working or conferencing position. Orbit also features: a cantilevered, floating work surface; access power from any side; surface mounted shelf and storage units, called "toppers", that easily adjust and/or relocate; and drawer pedestals with removable tops that can also be rolled and operated under work surfaces. Docking, hoteling and conferencing are made easier by Orbit's built-in agility.

Circle No. 232

Temporary Space No. G306

5. JOHNSONITE

Optix™ is a new variation of the ComforTech® Rubber Sheet Flooring System from Johnsonite. Optix offers a lightly textured, slip resistant surface enhanced with colorful accent chips sprinkled in a random, confetti-like pattern over a solid background. ComforTech features a vulcanized three-layer construction for high performance, ergonomics, low maintenance, life-safety and distinctive styling. Eight designer-inspired colorways are available and custom colors can be special ordered.

Circle No. 222

Temporary Space No. D227-233



That garden party one mid-summer's night.

Beacons of lantern light illuminating the dusk ... entertaining color and playfully casting it onto an ivory canvas ... drawing strangers together ... their animated shadows flickering with a life of their own ... creating drama from every angle.

who knows where it will come from?

You were inspired by a moment. A memory which guides you to a place ... a destination unknown. A vision to be discovered ... and relished. A harmonious journey that awaits the senses.



Architectural Firm:
Thompson, Ventulett, Stainback & Associates, Inc.

Interior Design Firm/Team:
TVS Interiors, Inc.
Steve Clem & Stephanie Belcher

Location:
Robert Woodruff Arts Center
Atlanta, Georgia

Paint/Colors:
Sherwin-Williams ColorAnswers®
Old Ivory SW1353
White Wool SW1354
Windsor Gray SW1040

Circle 30 on reader service card

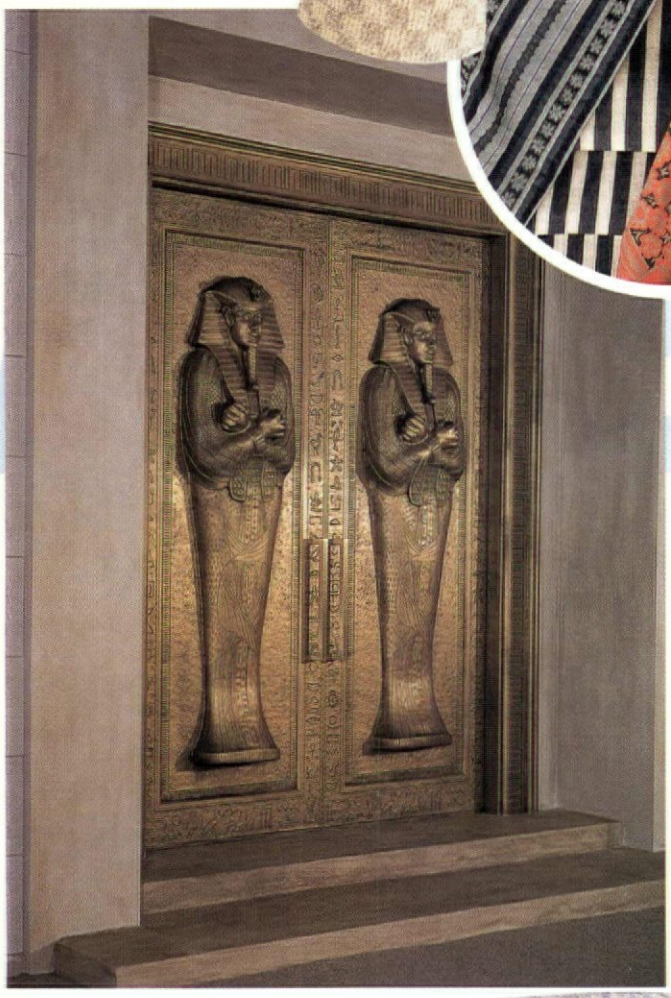
Get inspired!
Call our Architect & Designer Answerline at 1-800-552-7579 for color and product information.

SHERWIN WILLIAMS

Part of the Adventure.







1. DIMENSION CARPET

The Euro Collection features a trio of innovative commercial broadloom products from Dimension Carpets: Euro Cut, Euro Loop and Euro Cheque. Euro Cut presents a classically subtle cut pile graphic. Euro Loop is a textured loop graphic, and Euro Cheque features a bold enhanced loop design. Dimension's Euro Collection is tufted in 1/10 gauge construction from Beaulieu Commercial's exclusive Diatron solution dyed nylon for outstanding performance in demanding applications.

Circle No. 229
Temporary Space No. J428

2. F.S. CONTRACT

F.S. Contract, the commercial division of F. Schumacher & Co., introduces Ananas, a diversified grouping of fabrics created for the hospitality industry. Ananas (the French and Italian name for pineapple, the universal symbol for hospitality) comprises eight 100% Trevira prints and six coordinating wovens. The print patterns range from a tree of life design to a bold Art Deco motif. All patterns are printed on Trevira grounds; all wovens are stocked with an FR and Teflon finish. F.S. Contract can be seen on the eight floor and at the F. Schumacher & Co. showroom at Space No. 6-133 at NeoCon.

Circle No. 221
Temporary Space No. G214

3. FORMS + SURFACES

Forms + Surfaces offers new custom capabilities to Bonded Metal™. Bonded Metal allows for lightweight, extremely durable sculptured castings which are available in a variety of thicknesses, sizes and panelized forms to suit a broad range of applications. In addition to custom possibilities, eight finishes and over 50 patterns and textures are standard. In all forms, Bonded Metal combines ease of handling in the field with distinctive surface appearance and extraordinary resistance to abuse.

Circle No. 238
Temporary Space No. L238, L240

4. HICKORY LEATHER COMPANY

Hickory Leather Company features the Bel Aire Collection. Bel Aire is a contemporary lounge collection including a sofa, chair and loveseat. The collection is offered in solid maple hardwood with a variety of leathers and fabrics available.

Circle No. 226
Temporary Space No. B417

5. GILFORD WALLCOVERINGS

Preference 2000 is Gilford Wallcovering's latest contract vinyl wallcovering collection representing over 470 designs and colors. These Type I and Type II wallcoverings are ASTM E-84 class A flame rated, exceed durability and stain tests and are resistant to mildew and bacteria growth. A special feature known as Permanence Plus is available on six selective patterns. It is a low gloss, clear finish that significantly increases the stain resistance of the wallcovering.

Circle No. 233
Temporary Space No. E239



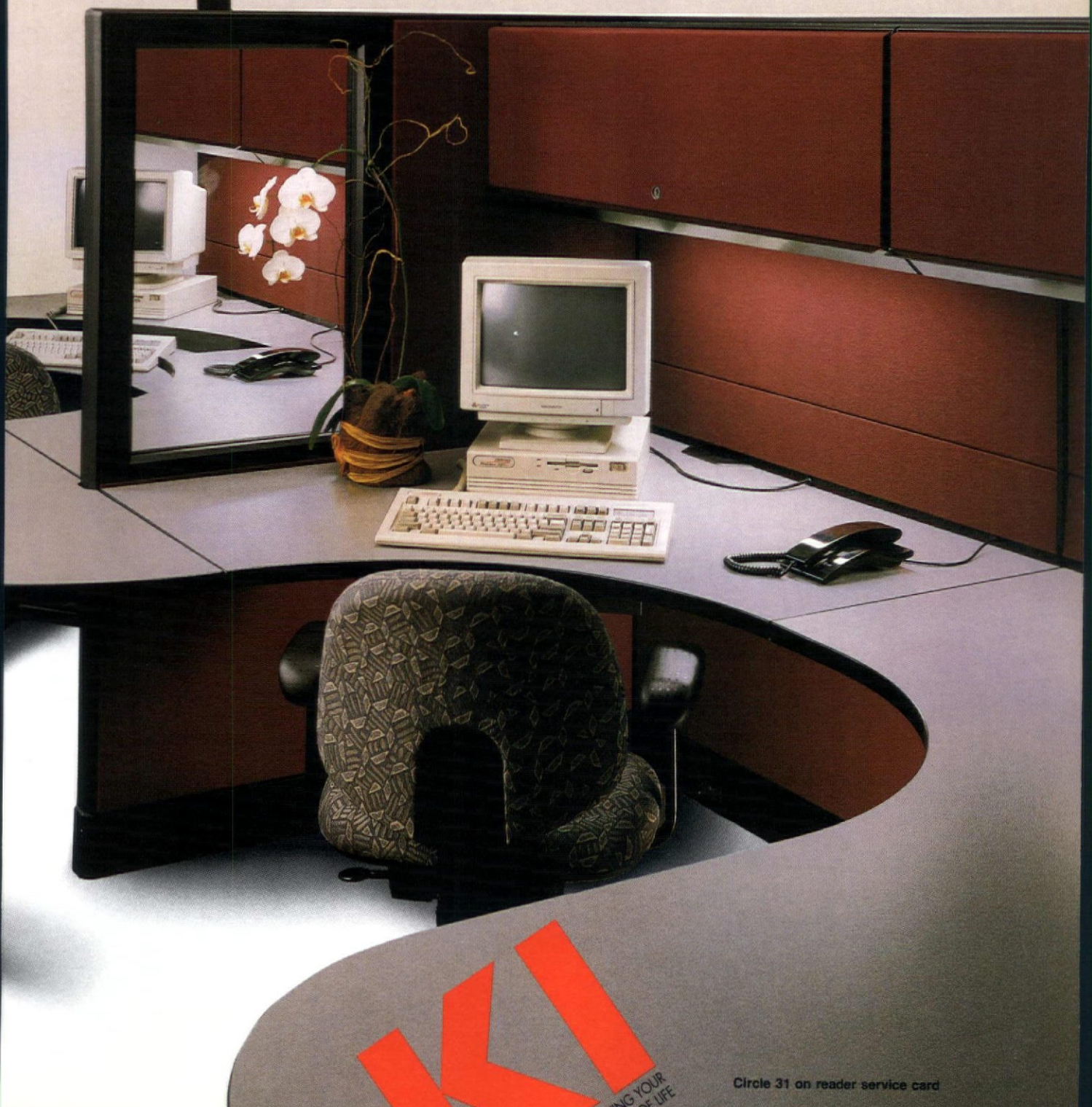




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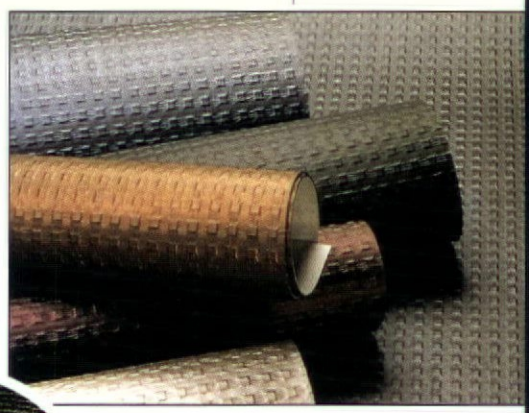
1.



2.



3.



4.



5.



1. ENGINEERED DATA PRODUCTS (EDP)

Engineered Data Products (EDP) presents NetCom•Ex, the latest member of the award-winning NetCom product line of command console furniture designed for enhanced operator productivity and efficiency. NetCom•Ex combines the aesthetics and centralized access of the enclosed systems of EDP's NetCom 1 & 2 and the flexibility, modularity and versatility of EDP's NetCom3.

Circle No. 237

Temporary Space No. B431

2. SHAW CONTRACT GROUP

Shaw Contract Group offers Epoch Square, an 18-in. modular carpet tile for the corporate workplace from the Time and Space collection by Shaw Networx. Epoch Square is a multi-textural linear with subtle floral patterning installs quarter-turned for a striking multidimensional visual effect. Sixteen contemporary corporate colorways and premium Monsanto LXI solution dyed nylon yarns balance aesthetic and performance requirements.

Circle No. 223

Temporary Space No. F239

3. LONSEAL

LonMesa is Lonseal's most recent embossed innovation. LonMesa features a geometric grid that evokes the beautiful mesas of the American Southwest. The desert-inspired palette of five colors includes four subtle metallics. LonMesa is suitable for many different interiors, including theme cafes, amusement parks, video arcades and a variety of retail environments.

Circle No. 239

Temporary Space No. D115

4. LUXO CORPORATION

Luxo Corporation offers Halogen 3 task lighting, featuring a fully articulating, counterbalanced concealed-spring arm. Available in two lengths, this arm allows precise vertical and forward placement of the light. Each Halogen 3 contains a 35-watt, energy-efficient, long-life, tungsten halogen light source, controlled by a two-position light switch. The light source is contained within a choice of two exclusive shade designs: a new rounded-edge version of Luxo's "stepped" shade or a distinctive new semi-elliptical shade.

Circle No. 230

Temporary Space No. D430

5. WILSONART

Wilsonart® Gibraltar® Solid Surfacing is now created with an acrylic-based formulation. This means that all 24 colors and patterns (including six new ones) are as strong and durable as before, but easier for fabricators to work with and thermoform, making it easier for designers to bring any design idea to life.

Circle No. 240

Temporary Space No. D111, D113

HELBY WILLIAMS

Lamm L 1000

hair designed by Paolo Orlandini & Roberto Lucci

The Isoflex™ seats and backs have mechanism-free synchronized movement. This has been achieved by utilizing the lever principle, while comfort comes naturally as the seat adapts to the user's body. . . making all positions comfortable and correct.

THE CHAIR WITH THE ISOFLEX™ CONTOUR ZONE



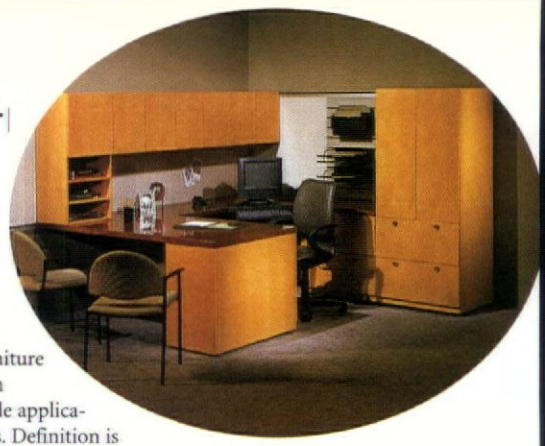
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Circle 32 on reader service card

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1.

1. KIMBALL

Kimball Office Furniture offers Definition, an option-rich, multiple application casegood series. Definition is suitable for the open plan office as well as the private office and is available built-up or modular and features four sizes of desks with multiple pedestal options and a choice of arc or rectangular tops. The Definition line includes credenzas, pedestals, files, storage, and tables.

Circle No. 293
Space No. 1060



2. 3.

2. MANNINGTON COMMERCIAL

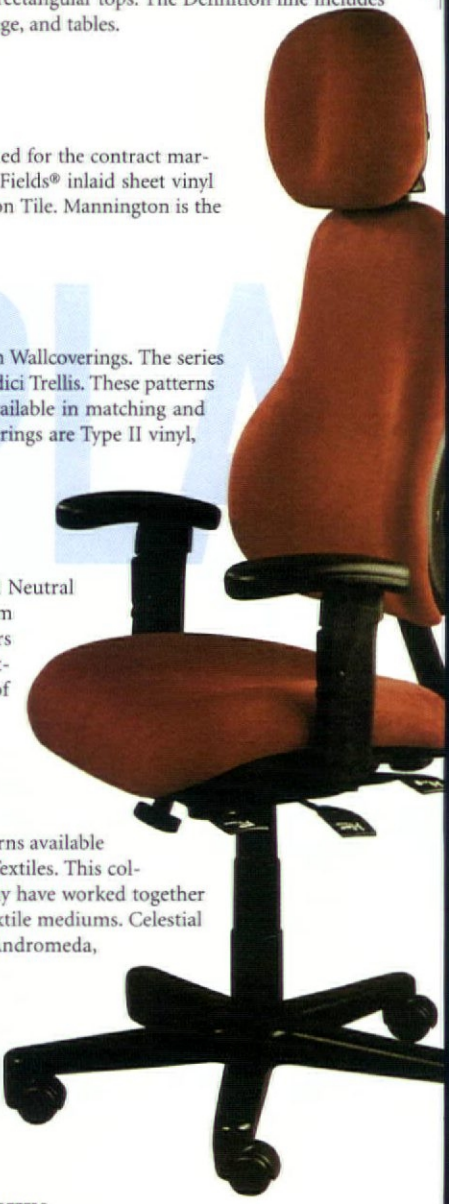
Mannington Commercial features its entire line of vinyl flooring products designed for the contract market: the award winning BioSpec™ homogeneous sheet vinyl, the Random and Fine Fields® inlaid sheet vinyl lines, as well as the 60-color palette of Inspirations™ and Essentials™ Vinyl Composition Tile. Mannington is the first and only manufacturer to include recycled vinyl content in its VCT.

Circle No. 249
Space No. 1039

3. INNOVATIONS IN WALLCOVERING

The DeMedici Series is the latest introduction of vinyl wallcoverings produced by Innovations in Wallcoverings. The series consists of four coordinated patterns: DeMedici, DeMedici Ground, DeMedici Stripe and DeMedici Trellis. These patterns are available in such rich hues as sage, doeskin and gold. Additionally, DeMedici Ground is available in matching and complementary colorways such as oatmeal, terra cotta and wheat. All DeMedici Series wallcoverings are Type II vinyl, 54-in. wide and hold a Class A fire rating.

Circle No. 272
Space No. 10-148



4.

4. NPE

Neutral Posture Ergonomics, Inc. presents The Executive Class 9500 chair. This chair, like all Neutral Posture® chairs is ERGO 2000™ Certified (comprehensive standards addressing ergonomic form and function) and has 12 features, including air lumbar, as standard. The Executive Class offers the utmost in upper back support, featuring both headrest depth and headrest height adjustments to provide neck and head support for varying positions throughout the day. A variety of seat sizes and styles are available.

Circle No. 271
Space No. 10-153

6.

5. INVISION CARPET SYSTEMS

Invision Carpet Systems introduces Celestial Gardens, a series of six celestial patterns available in 17 colorways developed in collaboration with Sina Pearson of Sina Pearson Textiles. This collection is the first instance where a carpet manufacturer and a fabric company have worked together with the same fiber system to create a consistent palette between the two textile mediums. Celestial Gardens features an extra-terrestrial theme, including patterns Nova, Andromeda, Astral Plane, Moonscape, Aurora and Gemini.

Circle No. 247
Space No. 10-118





5.

6. DAUPHIN

Dauphin's Bobo chair is a contemporary and whimsical seating choice for waiting rooms, reception areas and lobbies. Bobo's bowed chair back is made of natural beech wood that can be specified with or without upholstered padding to match its distinctive, triangular-shaped seat cushion base. Dauphin uses slip-cover upholstery techniques that do not require glues, providing for easy, on-the-spot steam cleaning.

Circle No. 254
Space No. 10-106



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Circle 33 on reader service card

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Merchandise Mart



1.

2.

1. GARCY/SLP

The all new Pavo™ is Garcy/SLP's first entry into the portable task light market. Pavo's computer designed optical system provides superior asymmetric light distribution, without direct or reflected glare. It illuminates the worksurface without producing glare on the task at hand or on the computer monitor. Pavo is available in three mounting styles: clamp, panel mount, and freestanding.

Circle No. 273

Space No. 1043A

2. STYLEX

Like its early jazz namesake, BOP, from Stylex, is a harmonious combination of complex elements. The result is seating that encourages proper body posture and ensures healthful comfort. BOP is available in executive high-back or managerial mid-back models, with a variety of control, base and finish options.

Circle No. 251

Space No. 10-147



3.

3. NATIONAL OFFICE FURNITURE CO.

Prefera Seating, from National Office Furniture, is an extensive line of task seating designed to accommodate a wide range of environments and body types. Prefera's ergonomic features include optional backs, controls and numerous arm options. Chairs are available with adjustable T Arms, fixed T arms, loop arms, upholstered or plastic backs in mid- and high-back. Other features include synchronous and asynchronous controls, pneumatic height adjustments and tilt lock controls.

Circle No. 242

Space No. 1060



4.

4. MILLIKEN CARPET

The Movements Collection from Milliken Carpet, Commercial Markets, features Comfort Plus® modular carpet backing, combining the superior performance and aesthetic flexibility of cut pile bonded construction. Movements is organized by visually related product families—the Bizarre, the Controlled and the Natural, which simplify design selection. Using proprietary advanced bonding and Millitron® technologies, Milliken has advanced the new standard of 36-in. carpet squares.

Circle No. 250

Space No. 10-115



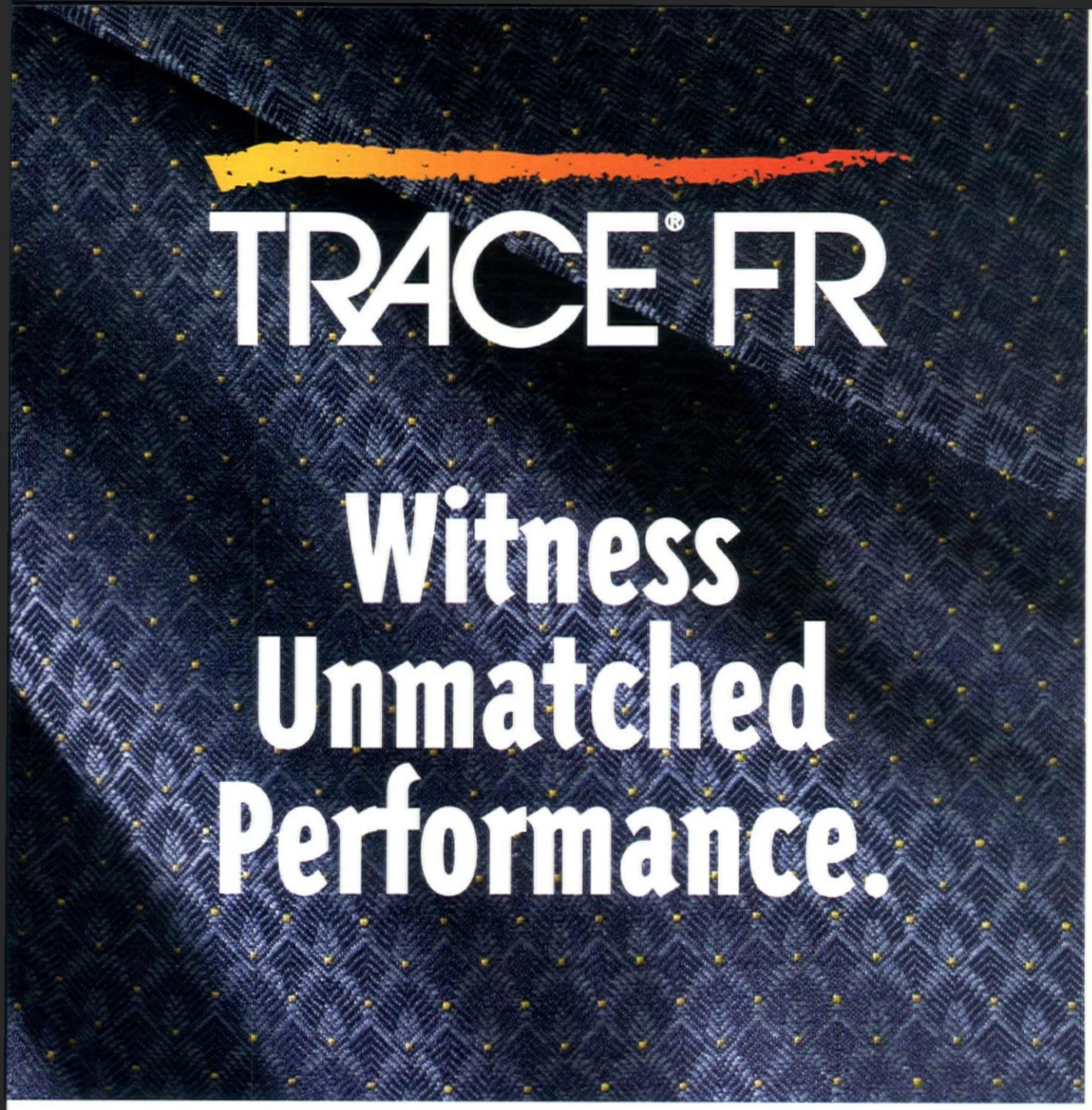
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5. NOVA SOLUTIONS

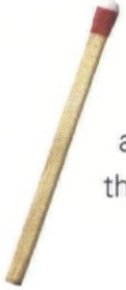
Nova Solutions features the new attorney's table, part of the company's new line of electronic courtroom furniture. With Nova Solutions' courtroom furniture, attorneys, judges and court reporters have hidden but immediately accessible computers. Nova's patented, recessed-monitor system provides document confidentiality and clears courtrooms of computer clutter. Nova Solutions' electronic courtroom is available in both wood and laminate.

Circle No. 246

Space No. 1038



A NEW FIBER CREATED WITH FLAME RETARDANT ADDITIVES.



From comprehensive testing come all the advantages of polyolefin plus the added value of inherent flame retardant additives. Trace FR is available in a wide variety of colors, deniers and styles engineered to meet the demands of designers and specifiers for the contract marketplace.

AMOCO

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Circle 34 on reader service card

1.



1. VERSTEEL

Vela tables, new from Versteel, seemingly hover on an athletically poised arc of glossy steel. More than just another pretty table, Vela can be electrified, provides wire management, links to configuration, and offers motorized or manual height adjustment. Designed by David Gutgsell and manufactured by Versteel.

Circle No. 253
Space No. 1093

2.



3.



4.



2. CABOT WRENN

Arabesque Tables were designed by Terrance Hunt for Cabot Wrenn. The delicate styling of Arabesque is as effective as a round or rectangle as it is as a square or demilune. Arabesque tables are available in 15 sizes with round, square, rectangle, or demilune tops.

Circle No. 252
Space No. 10-116

3. GIANNI INC.

Utilizing distinctive sloping edges and a centered concave reveal, the Carrara Collection from Gianni blends contemporary and classic design elements with functionality and workmanship. The Carrara Collection is available in a full range of components and in a variety of woods and finishes.

Circle No. 244
Space No. 10-154

4. TASK2

The CopyCat is Task2's desk mounted multi-function desktop accessory. Desk mounting allows the copy/writing surface to be maintained directly between the monitor and the keyboard to reduce neck and eye strain. The CopyCat comes with both a wristrest for writing and a copy shelf able to support large books and binders.

Circle No. 274
Space No. 10-105

5. TUOHY FURNITURE CORPORATION

The Georgetown Armchair, designed by Brian Kane for Tuohy Furniture Corporation, fuses a clean and timeless form with superior structural engineering. All frame parts, including the back, are solid maple; extensive use of mortise and tenon joinery is made. Tuohy's wood furnishing system is unsurpassed for performance clarity and ease of maintenance.

Circle No. 256
Space No. 10-132

5.



movements

what if there were a design movement called

'the controlled'.... and the philosophy of this

movement was applied to

modular carpet?

abstracting

from geometry,

milliken designers

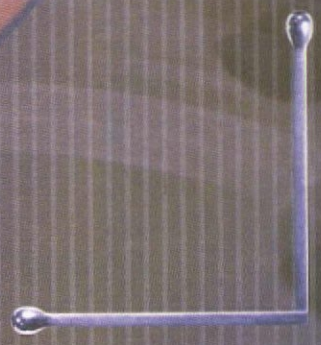
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architects & interior designers that brings the

calculated order of geometry into the floor plane.



the controlled



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Milliken Carpet

Circle 35 on reader service card

NEOCON '97 SPACE 10-115





1. **OFS**
With AddTo Modular Casegoods from OFS, offices assembled today can easily convert to work centers for tomorrow. Pre-installed fasteners offer easy assembly and keep surfaces intact, making reconfigurability a reality. AddTo Modular Casegoods are available in select cherry or walnut veneers with over 12 finishes, five laminate options and four shaped-edge options. Cluster stations, dual workcenters, shared surfaces, interactive offices, and private application can all be created with AddTo.
Circle No. 292
Space No. 1044

2. **DURKAN PATTERNED CARPET, INC.**
Durkan Commercial's exclusive Color Logic system features a palette of 37 classic and forward-looking colors. Created originally for Durkan's Windfall, Petit Point and Cornerstone carpets, this palette has been used to build the entire product line. Transom, Advocate, Petit Point, Journey, Boundary, Ashlar and Windfall are featured in the blue and sand palette. The most recent introductions are Boundary and Journey, both densely tufted with the Monsanto Ultron VIP yarn system.
Circle No. 245
Space No. 10-134

3. **PETER PEPPER PRODUCTS, INC.**
The Express Desk wall-mounted work station, from Peter Pepper Products Inc., is ideal for health care facilities, nursing stations, patient and examination rooms, public planning areas or anywhere you need a desk. The door has ample space for writing, charting, organizing, computing or conducting any task requiring a flat, sturdy work surface at a moment's notice. Only 4-in. deep when closed, the Express Desk features a self-closing door, strong continuous hinge, integral handle and magnetic catch.
Circle No. 243
Space No. 1094

4. **OFFICE SPECIALTY**
Office Specialty's furniture system, Platform™, now offers Platform Desks, a flexible desking system for use in private offices as well as open plan. A system of interlinked worksurfaces "float" at various heights above supporting pedestals and modesty panels to provide a free-standing, totally adjustable desk. Platform Desks may also be integrated with Platform panels using them for support and for access to exceptional management capacity.
Circle No. 248
Space No. 1095

5. **MAYLINE GROUP**
Mayline Company's new VariTask® Express™ Adjustable Workcenter offers non-power, instantaneous adjustment from sitting to standing positions. The Express uses multiple gas springs to counter balance work surface loads, offering quick yet smooth travel from one position to another. Featuring a 24-in. travel range, from 25 in. to 49 in., the Express adjusts using a simple hand-paddle release mechanism. Single- and dual-surface versions are available, as well as rectilinear and corner configurations.
Circle No. 255
Space No. 1099



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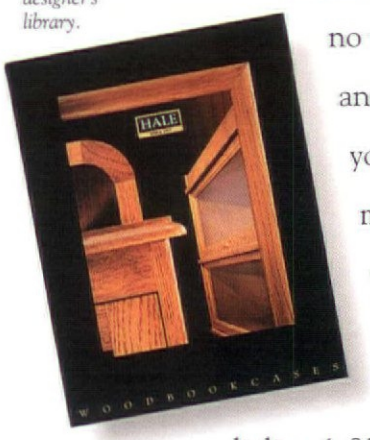


In fact, we handcraft over 400 different style, size and finish variations. We do it to be certain our selection includes the perfect bookcase for you. Hale offers the quality and value you want at prices that are lower than you might expect.



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The colorful, informative Hale folio is an essential part of every designer's library.

For your reference, please request our complimentary full line folio today by dialing 1-800-USE-HALE. It's required reading for specifiers of fine, affordable bookcases.



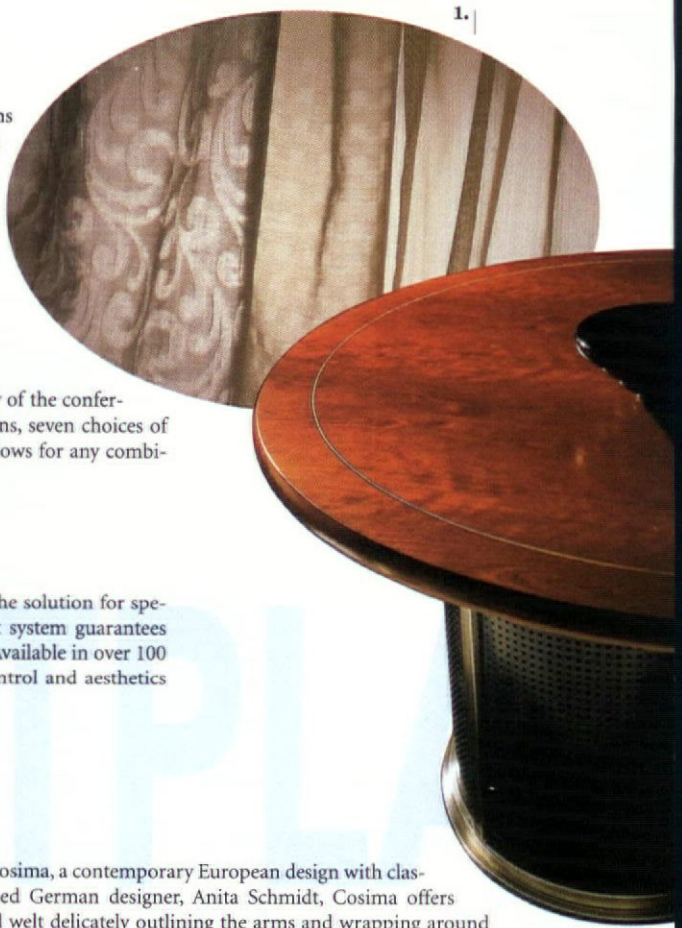
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Circle 36 on reader service card

1.



1. CARNEGIE

Creation Baumann, the 110-year-old Swiss weaver, has created two collections of wall, panel and drapery fabrics for Carnegie that combine the look and feel of silk, linen and cotton with the reliability, price and fire retardancy of synthetics. This collection of 66, 100% Trevira CS fabrics is completely flame retardant and range from textural plain and open weaves to unique double woven jacquard designs. Most of these fabrics are an extra-wide 118 in. and can be railroaded, saving fabric and labor.

Circle No. 258
Space No. 1123

2. DAR•RAN FURNITURE INDUSTRIES

DAR•RAN introduces its new conferencing group, Series 5000. The flexibility of the conference group is demonstrated by the choice of six table sizes, 10 base selections, seven choices of edge details, three veneers and 10 different finishes. This array of options allows for any combination of appearances from contemporary, transitional or traditional.

Circle No. 264
Space No. 11-104

3. LEVOLOR HOME FASHIONS CONTRACT DIVISION

Levolor Home Fashions Contract Division offers the UltraDark™ Blind as the solution for special applications requiring ultimate light control. The patented InLine Lift system guarantees straight up and down operation and will not scratch or damage woodwork. Available in over 100 Levolor Mark I designer colors and finishes, UltraDark delivers privacy, control and aesthetics along with performance.

Circle No. 267
Space No. 1190

3.



4. BRAYTON INTERNATIONAL

Brayton International introduces Cosima, a contemporary European design with classic references. Created by renowned German designer, Anita Schmidt, Cosima offers inviting flared arms with a detailed welt delicately outlining the arms and wrapping around to the back. Cosima's tapered legs are available in 19 standard wood finishes and the chair is offered in one, two and three seat versions.

Circle No. 266
Space No. 11-114

5. THE GUNLOCKE COMPANY

Versatility abounds in the miles side chair, a debut in Gunlocke's seating collection, which offers flexibility, durability, and value. Sloping steambent arms can go either up or down. The chairs' distinctive back is either bent plywood in three intricate, laser-cut designs or is upholstered. Miles is offered in leg chair, two-seat bench, and sled-base versions. Gunlocke offers three species of wood—maple, cherry and oak in this seating collection.

Circle No. 265
Space No. 1120

4.



5.





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27 Colors

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Circle 37 on reader service card



1.



2.



3.

1. SHELBY WILLIAMS

The casual elegance of rattan is reflected in the design of this collection from Shelby Williams. Chair backs are available with exposed rattan or foam padded backs. Guest comfort is assured by flame retardant Pyroguard foam padded spring seats. Chairs are available in a variety of standard rattan finishes.

Circle No. 263
Space No. 11-111

2. FALCON PRODUCTS, INC.

Falcon Products, Inc. introduces its Multiple Interactive Office System (M.I.O.S.), a highly functional desking system. In addition to an adjustable height top option, M.I.O.S. features table tops available in a choice of finishes, sizes and edge styles. Coordinating pedestal units and upper storage units complete the system. M.I.O.S. provides complete power distribution along the elements of the desking system for electrical and data communication integration.

Circle No. 262
Space No. 1194

3. INVINCIBLE OFFICE FURNITURE

Vista 2000™ Workspace Furniture is a contemporary series of freestanding, modular furniture from Invincible Office Furniture. Vista 2000™ provides solutions to everyday needs and is designed to be highly computer/VDT responsive. It includes a series of adjustable tables, multiple storage solutions, cable management features, privacy screens and partitions, and can be easily electrified.

Circle No. 259
Space No. 11-112

• meeting • dining • training • display • occasional • boardroom • office • reception • meeting • boardroom • training • office • occasional

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multi-leg table system.

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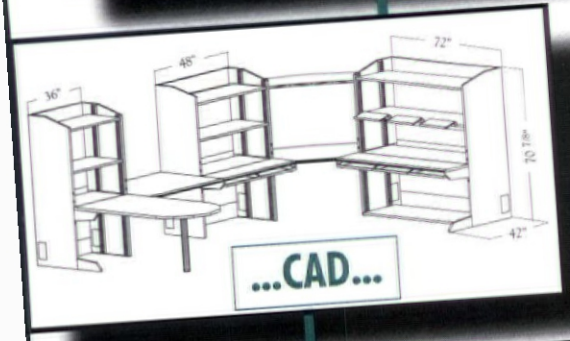
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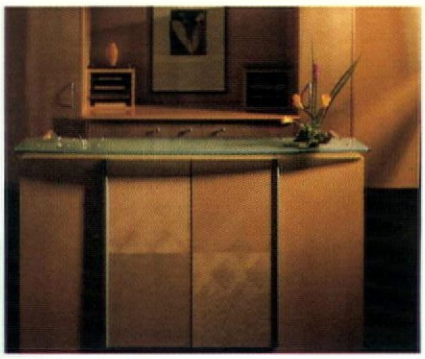
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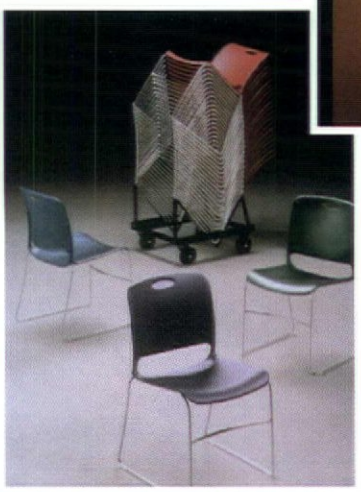
ng People and Technology

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1.



2.



3.



1. NUCRAFT

Nucraft Furniture introduces Duomo® Reception Stations, a fully featured line designed to support today's receptionist while making a bold first impression on visitors. The Collection features desks, returns, corner units, printer storage cabinets, filing units, pedestals, wire management and paper management. Units can be specified as a stand-alone desk or in L-and U-shaped configurations to meet the needs of virtually any reception area floor plan.

Circle No. 257

Space No. 1166

2. KI

Maestro™, KI's newest stacking chair, is an ideal choice for offices, auditoriums, training rooms and cafeterias. The Maestro stacker has an integrated handle, offers superior durability with color-infused polypropylene seats and backs, and solid steel chrome or powder-coated frames. Maestro is available with a dolly for convenient stacking, transport and storage, and is designed to allow 45 stacked chairs to pass through a standard doorway.

Circle No. 260

Space No. 1181

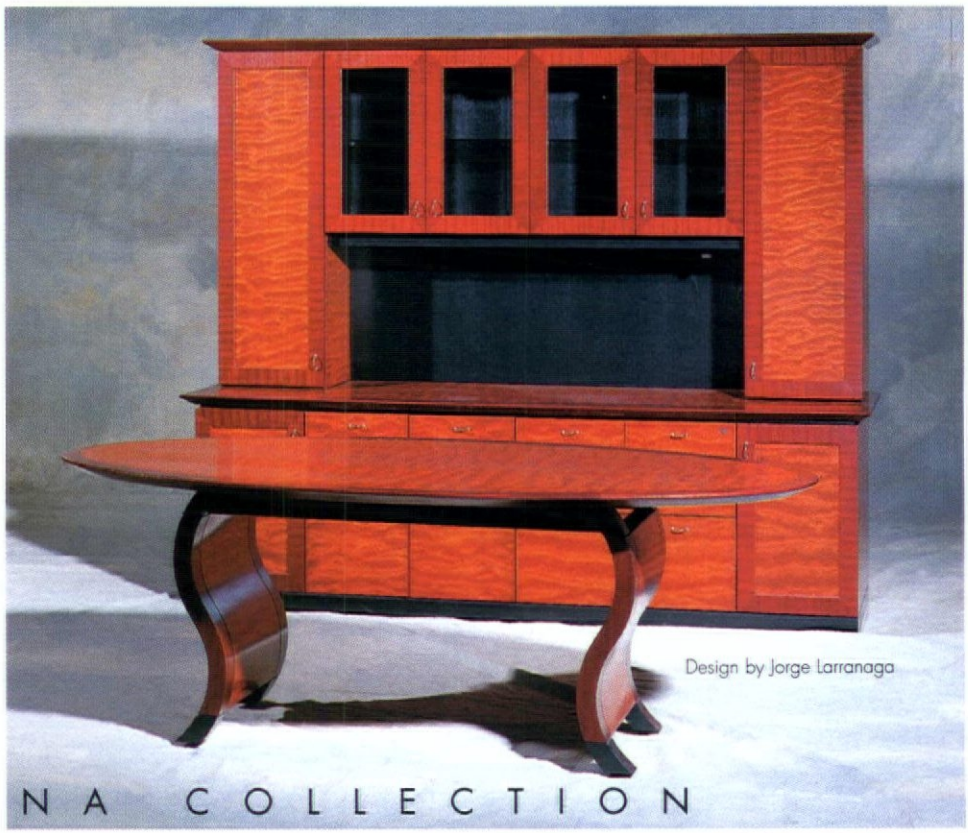
3. MAHARAM

Maharam has updated its plush upholstery fabric, Mohair Supreme, with fresh interpretations of classic colors, along with soft neutrals and richly saturated options newer to the contract marketplace. Mohair Supreme's broad color base now consists of seven carryovers and 19 new color additions. Pattern Mohair Supreme is constructed of a thick 100% Mohair face and sturdy cotton backing. This high performance, sturdy upholstery fabric surpasses ACT heavy duty abrasion requirements.

Circle No. 261

Space No. 1188

NORTHWOOD



Design by Jorge Larranaga

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NeoCon Exhibitor List

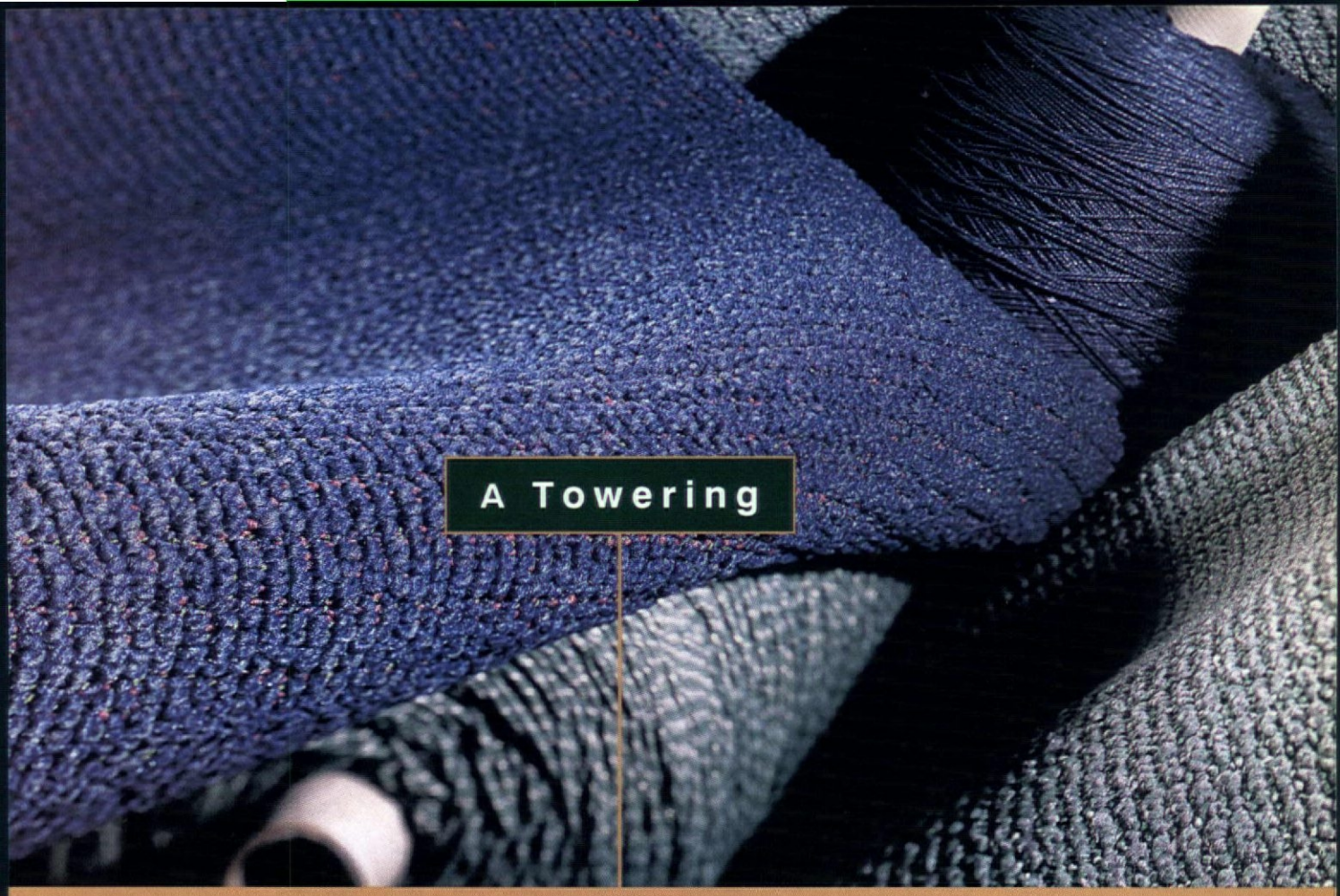
- ABCO
- ADD Specialized Seating
- Adden Furniture
- Allseating Corporation
- Allsteel
- Allyn Bank Equipment Co.
- American Institute of Architects/Chicago Chapter
- American Seating
- Ametex Contract Fabrics/Robert Allen Contract
- Anderson Hickey
- Andersen Windows/Commercial Group
- ARC COM Fabrics
- Artopex Plus
- Atelier International, a division of Vecta
- Atlanta Architectural Textiles
- Baker Furniture/Contract & Hospitality
- Baker Knapp & Tubbs-Executive Office/Design Dept.
- Baldinger Lighting
- Berco Tableworks
- Bernhardt Contract
- BIFMA International
- Bigelow
- Blumenthal Print Works
- BodyBilt Seating, Inc.
- Boling Company, The
- Boyd Lighting
- BPI
- BPI Communications
- Bradford Systems
- Brayton International
- Bretford
- Bright Chair Company
- Brueton Industries
- Cabot Wrenn
- Carnegie Fabrics
- Carolina Business Furniture
- Carolina Healthcare
- Cartwright
- Chromcraft Contract Furniture
- Cleator
- Comforto
- Community, a division of Jasper Seating Co., Inc.
- Condi
- Consulting For Architects, Inc.
- Cortina Leather
- Councill Contract Showroom
- Couristan, Inc.
- Covington Fabrics Corp.
- Cramer Inc.
- Creative Dimensions
- Creative Wood
- Dar/Ran
- Dauphin North America
- Davis Furniture
- Dec-Art Designs
- Deepa Textiles
- Design-Tex Fabrics
- DuPont Flooring Systems
- Durkan Patterned Carpets
- EckAdams
- Egan Visual
- Ekitta
- ERG International
- Ergo Systems Inc.
- Eurocraft
- Executive Furniture Inc.
- Falcon Products
- FCI Casegoods, a division of Parenti & Raffaelli
- F.E. Hale Manufacturing Company
- Fieldcrest Cannon
- Fixtures Furniture
- Flex-Y-Plan
- Furniture Source International FSI
- G F Office Furniture, Ltd.
- Garcy/SLP
- Gianni
- Girsberger Office Seating
- Glabman-Teichner, Inc.
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- Gregson
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- Hardwood House
- Harter Group, The
- Haworth, Inc.
- HBF Contract/Hickory Business Furniture
- Healthwise
- Herman Miller
- Hillcrest
- HON Company, The
- Howe Furniture Corporation
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- Infanti Chair Mfg.
- Innovations in Wallcoverings, Inc.
- Integrated Furniture Solutions
- International Fabrics
- International Interior Design Association
- International Interior Design Association/Illinois Chapter
- Invincible Metal Furniture
- Invision Carpet Systems
- Irwin Seating Co.
- Jackson of Danville
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- J & J Commercial
- JG Furniture Group, Inc.
- J.M. Lynne Co.
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- Johnson Industries
- JSI - a div. of Jasper Seating Co., Inc.
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- Kaufman Contract
- Keilhauer Contract Seating
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- Kimball International
- Kinetics
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- Mannington Commercial
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- Miller Desk Inc.
- Milliken Carpets
- Mohawk
- MTS Seating
- Mueller
- Myrtle
- National Office Furniture
- Nessen Lighting
- Neutral Posture Ergonomics
- Nevins International
- Nienkamper
- Northwood
- Nova Solutions, Inc.
- Nova-Link Ltd.
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- Office Specialty
- OFS/Styline
- OSI Signatures In Fine Wood
- Panel Concepts
- Paoli
- Patrician Furniture
- Peter Pepper Products
- Precision
- Quaker Fabric Corp.
- Raynor
- Richard Winter Associates
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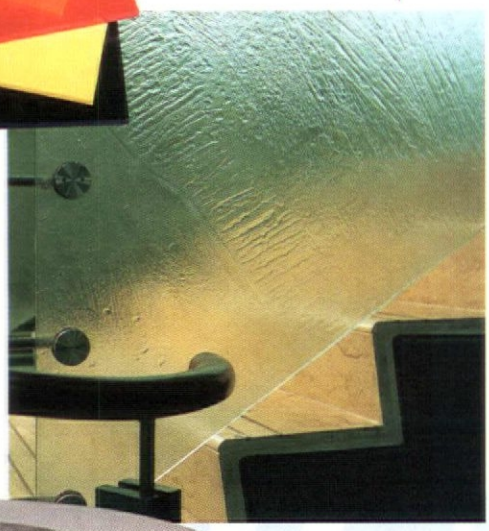
DAVI

Davis Furniture Industries, Inc. High Point, NC 910 889 2009

1.



2.



3.



4.



5.



6.



1. DUPONT CORIAN

DuPont Corian introduces Design Portfolio, featuring eight new colors equally suited for home, commercial, furniture and specialty applications. The new colors include: Sun, Mandarin, Hot, Kiwi, Lilac, Nocturne, Festival and Mardi Gras. The Design Portfolio, like all the colors of Corian®, are solid all the way through, so even the most vibrant colors won't fade or chip.

Circle No. 275

2. JOEL BERMAN GLASS STUDIOS LTD.

Joel Berman Glass Studios Ltd. features architectural cast glass used primarily for corporate commercial interiors, building lobbies, sport facilites, airports, etc. Joel Berman designs and builds unconventional glass, such as glass stair treads and bridges, as well as cable suspended sculptures for building lobbies. All glass meets safety code standards and is avialable in new glass or 100% recycled glass. Joel Berman's designs can be seen during NeoCon in Chicago at the SMED showroom at 344 West Hubbard St.

Circle No. 280

3. DRUM FURNITURE

Drum Furniture features the Jefferson Collection, drum tables in crystal with stainless steel fretwork that reflects the style and character made popular by Thomas Jefferson. The style of the Jefferson table was featured strongly at his home in Monticello. The collection has been designed by Carlton Varney, the chief designer for Dorothy Draper Inc. in New York. Drum Furniture will be exhibiting at space 1611 at NeoCon.

Circle No. 277

4. HI-TEX INC.

Hi-Tex Inc. offers Garden Gate, a representative of the forward thinking design direction for Crypton fabric. Small in scale, this classic design can move easily from traditional interiors to those that are more transitional in nature. Subtle shading of the motif combines with a softly mottled ground to create a complex pattern that works well as a companion or which can stand alone.

Circle No. 279

5. GEIGER BRICKEL

Keyeira, from Geiger Brickel, melds the benefits inherent to contemporary fine wood casegoods with those of high-quality wood panel systems. Keyeira consists of a range of desks in rectangular, "L", "U" and peninsula-shaped work-surface configurations with side returns and "bridges"; credenzas with or without overhead closed and open storage cabinets and stacking bookcases; single or multiple underdesk file and storage pedestals; lateral files; and free-standing worktables in different sizes and shapes. Gieger Brickel's Chicago showroom during NeoCon is at 300 West Hubbard St., Suite 400.

Circle No. 276

6. POLLACK & ASSOCIATES

Pollack & Associates offers Vintage Velvet, a viscose pile velvet offered in eight refined neutral colorways. It has a subtle antique effect that is further enhanced by a lustrous panné. Vintage Velvet is 54 in. wide and is a heavy duty fabric. Pollack & Associates will be exhibiting at space 631 at NeoCon.

Circle No. 278

Fabrics for Hospitality

While vacationers expect hotel and restaurant environments to transport them from their daily routines, business people seek these settings as an antidote to anxiety about work. It's easy to see why. Businesses talk about creating a domestic ambiance in the workplace, then undermine it with layoffs and other disquieting measures. So the fabrics for hospitality pictured here are appreciated for more than their resistance to high levels of abrasion, soiling, staining, wetting and fire. They also free us momentarily from mundane tasks and fear of unemployment. And with U.S. hotel occupancy having reached 66% in 1996 and average daily room rates soaring by 20% since the 1990-1991 recession, a lot more of us are enjoying the world graced by these fabrics.

2.



1.

ARC-COM

Arc-Com offers Chinchilla upholstery, a soft, mink-like fabric. Even though it is soft to the touch, Chinchilla is extremely durable, surpassing 90,000 Double Rubs on the Wyzenbeek abrasion test with no noticeable wear. This 100% polyester chenille is competitively priced and is offered in an array of 23 colors to appeal to an endless range of needs and tastes.

Circle No. 283

1.



2.

CARNEGIE

Carnegie, in collaboration with Beverly Thome and Laura Guido-Clark, has introduced a new collection of four tactile and elegant fabrics: The Finer Things. The collection consists of Chateau, a special chenille weave; Diva, a reversible fabric with a three-dimensional quality; English Garden, which combines a larger scale and full color range with a pocket weave construction; and a classic, tailored stripe called Derby.

Circle No. 284

3.



3.

BERNHARDT TEXTILES

The three patterns featured here are from Bernhardt Textiles' latest collection, Couture, by Jennifer Eno. The three patterns are Cravat, Costume and Chendail. Cravat is 100% worsted wool, Costume consists of 100% cotton, and Chendail is a blend of 60% cotton, 23% rayon, and 17% wool. Each of the fabrics in the Couture collection are 53-in. wide.

Circle No. 285



4.

4.

DESIGNTEX

DesignTex Inc. introduces Block Island and Treasure Island, two new upholstery fabrics designed specifically for the hospitality environment. Both styles are a blend of cotton and polyester fibers, providing durability at a low price point. Treasure Island is a bold, medium-scale leaf pattern available in four colorways of cream, navy, teal and merlot. Block Island, a tapestry, is a large-scale geometric available in four colorways from warm neutral to avocado and navy.

Circle No. 286

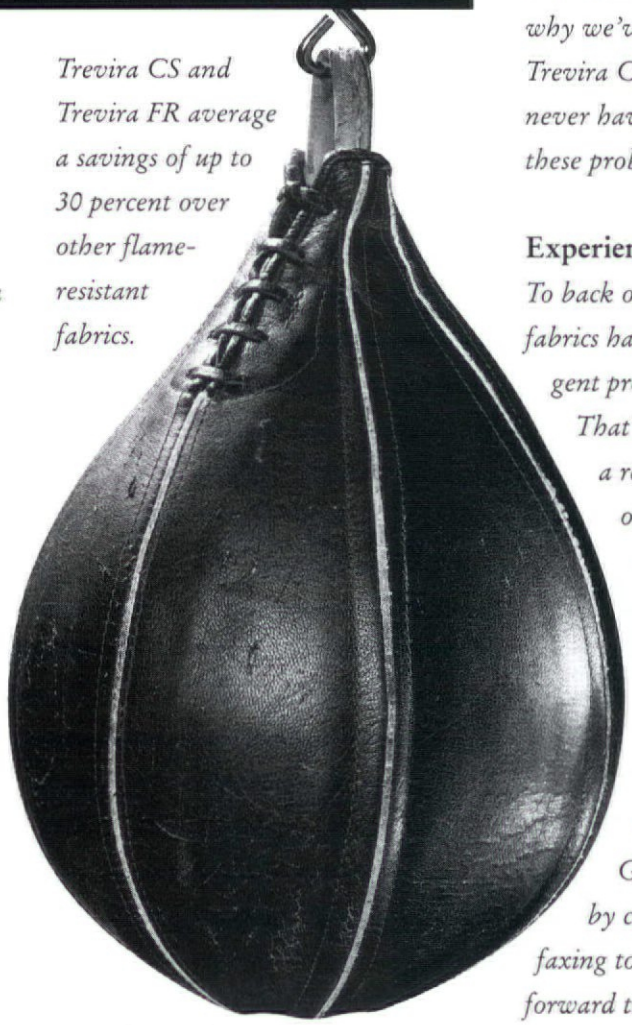
Trevira

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Experience protects. Permanently. *Flame-resistance in fabrics has to be just as tough. And fortunately, Trevira CS and Trevira FR maintain their flame-resistance permanently. And it's the same with their color and shape. Most fabrics literally go down the drain even after a few washings.*

Experience pays off. *You can put your money on our experience. Because in terms of water, washing detergents and energy consumption, Trevira CS and Trevira FR average a savings of up to 30 percent over other flame-resistant fabrics.*



In addition, they can last over three times longer than comparative fabrics. That not only means a savings in money, but it also helps to save the environment. And on top of that, they're even recyclable.

Experience is healthy. *Our experience tells us that all of this still isn't enough. Because many fabrics have been known to cause allergic reactions. Worse, in the event of fire, a lot of materials even emit toxic gases. So that's why we've made sure that, with Trevira CS and Trevira FR, you'll never have to suffer from any of these problems.*

Experience guaranteed. *To back our guarantee, Trevira fabrics have to go through a stringent process of quality control. That's why we're able to apply a registered trademark to our product. After all, why take a risk on a fabric without a name to stand behind it? And if you'd like to learn even more about Trevira CS and Trevira FR, just get in touch with the Trevira Global Marketing Team, by calling 704-480-4844 or faxing to 704-480-4903. We look forward to hearing from you.*

TREVIRA® TREVIRA® FR CS

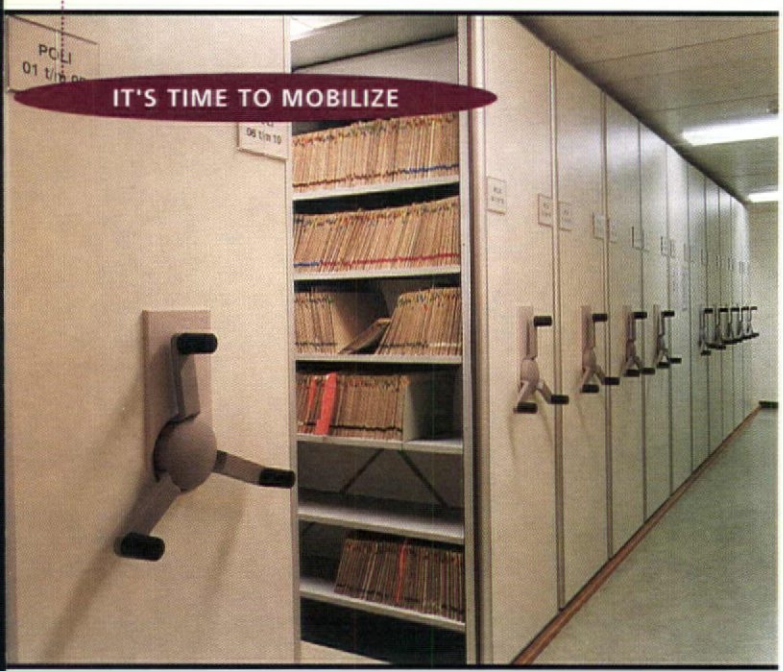
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Circle 46 on reader service card

5.

ROBERT ALLEN/AMETEX CONTRACT FABRICS

Robert Allen/Ametex Contract Fabrics presents a new upholstery collection, Safety Suites II. Safety Suites II is woven of inherently flame resistant Trevira F/R yarns, exceeding industry standards for wear-flame resistance and maintenance. Safety Suites II is designed for hospitality and healthcare applications.

Circle No. 287

5.



6.



6.

GEIGER BRICKEL

Geiger Brickel Textiles introdu
new group of original-design
tract upholsteries, Bota
Mosaico and Streamers. Availab
eight colorations, Botanica is a
temporary interpretation to a cl
leaf design that embodies a ta
try-like feeling. Mosaico is a sr
scale multicolor design with a st
overlay available in 11 colorw
Streamers is a whimsical de
woven against a grid backgroun
an ottoman or repp-weave
struction, spanning eight colorw

Circle No. 276

7.

KNOLL

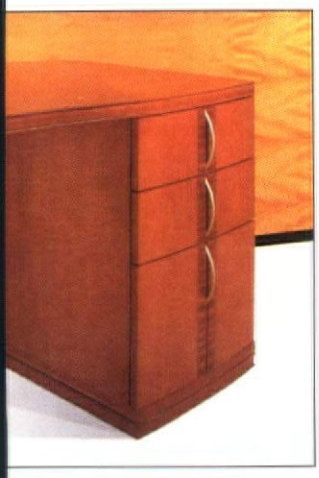
KnollTextiles introduces the Equinox Collection, comprised of three modern patterns with celestial motifs. Corona displays subtle, geometric ellipses which emerge through a veil of alpaca yarn. Eclipse (shown) expands on the outer space theme with a multi-colored and textural variation on the ellipse. Each oval is filled with a dimensional, colored weave outlined against a smoother ground. Magnetic Field offers a bold interior statement with its strong abstract image evoking positive and negative energy.

Circle No. 282

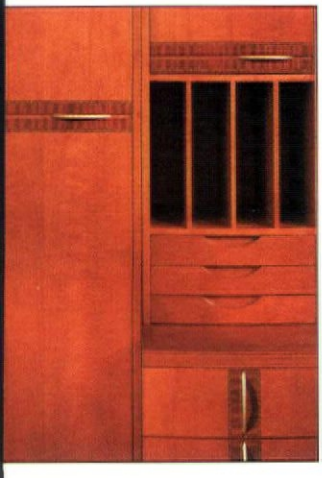
7.



TREVISO







The Treviso Collection from Gianni, designed by O.J. Holohan, brings an elegant statement to any business environment. The collection features the contrasting beauty of cherry and mahogany or walnut



Photography:
George Lambros

woods combined with graceful contours and an artisan's attention to detail. A full complement of pieces is offered allowing for the creation of a truly distinctive office setting. Contact Gianni for more information.

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Circle 47 on reader service card

GIANNI

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8.



8.

MOMENTUM TEXTILES

Momentum Textiles introduces the La Cravatta collection, featuring 10 unique designs in 105 colorways designed by Kristie Strasen and Kimberle Frost of Strasen/Frost Associates. Shown here is Cufflink, available in eight colorways. This design is a play on the classic lattice, with lines that twist and turn, suggesting a slight whimsical effect. Cufflinks is woven with a lustrous yarn that replicates the look of silk.

Circle No. 288

10.



9.

HI-TEX, INC.

Hi-Tex, Inc. has created a new master palette of 30 base hues which expand to a working palette of over 80 colors. This leading edge master palette provides new ease of working with the many new designs that have been created specifically for Crypton. Hi-Tex has created a starting point in coordinating and integrating color for all elements of an interior from carpet and wallcovering to upholstery and laminates.

Circle No. 289

9.

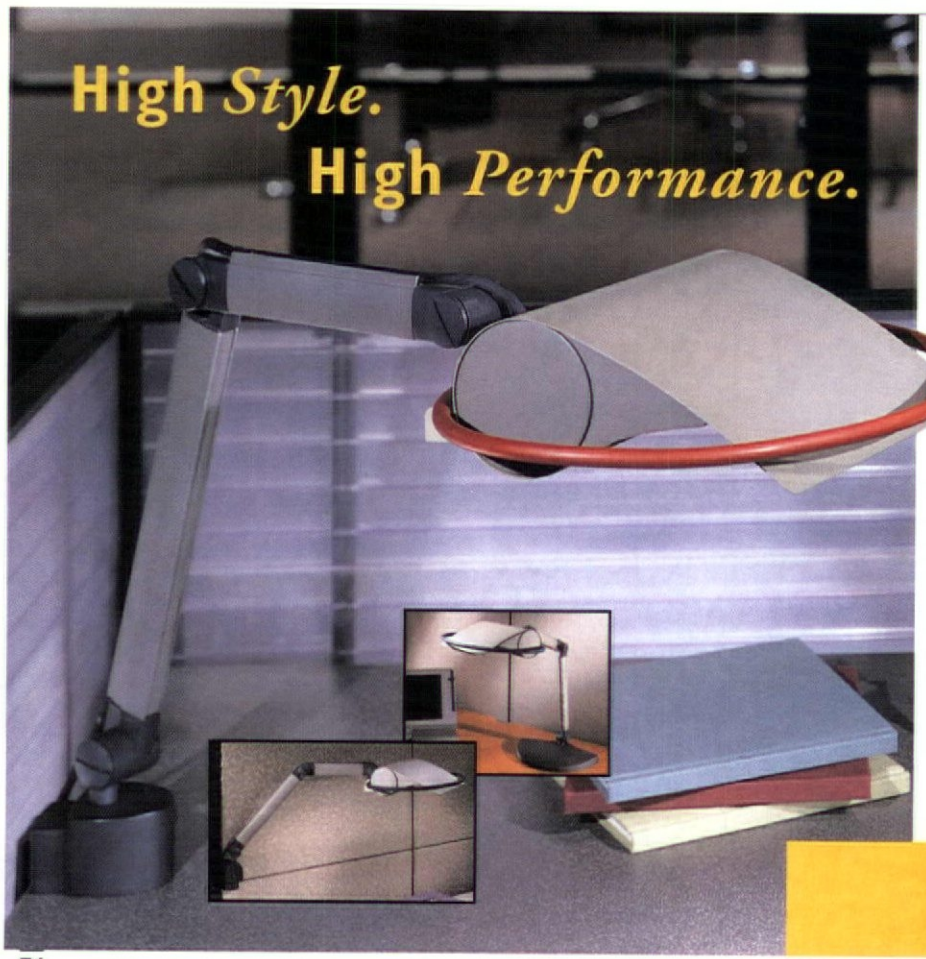


10.

MAHARAM

Maharam features the Berkshire collection, three richly textured, multicolored upholstery fabrics constructed of Zeftron® 200 solution dyed nylon from BASF. Shown here are the patterns: Millpond, a large-scale tapestry depicting a pond abundant with water lilies; Elevations, a design that evokes the feeling of being in view of sensational tree tops and mountain peaks from a high elevation; and Picket Fence, a slim vertical stripe constructed with a plush solution dyed nylon chenille yarn that adds texture and depth to the fabric.

Circle No. 290



Introducing the Pavo™ Portable Task Light

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The Five Musketeers

Five of Canada's top design talents create what may or may not be a collection of new lounge pieces for Keilhauer

By Jennifer Thiele Busch

"We debated whether or not we should call this a collection," says Michael Keilhauer, president of Scarborough, Ont.-based Keilhauer. Keilhauer is speaking about the company's recent introduction of lounge seating for the corporate market. "The pieces were all designed at the same time and under the same impetus," he continues. "But this is really more like a collection of cars. They may be available with the same options, but they are all very different." What else could anyone expect when the "designer" is really five of Canada's top design firms, each having independently developed its own piece? As a result, Ellesmere, Dunlace, Eglinton, Croft, Brooklyn and Harvie constitute six stylish, classically-inspired lounge chairs that aren't intended to work together, but should work beautifully for designers who want to make a statement.

"Interior designers say there can never be enough choices in lounge seating," explains Keilhauer. "These products are used primarily in high profile spaces like reception areas, and need to look different in every case. So when we ask our customers what they want, the answer we hear is, 'More of the same.' Then we need to take that information and get creative."

In this case, Keilhauer "got creative" by commissioning five design firms to introduce the critical variety customers seek. Jonathan Crinion, Tom Deacon, the team of Helen Kerr and Miles Keller, Scot Laughton and the team of Kathleen Wicks and Gordon Peteran—all Canadians—were chosen by Keilhauer himself based on their portfolios, which in some cases included past work for the company. "Each has exhibited real creative talent in different styles," observes Keilhauer. "I knew they would produce the diversity we were looking for."

Even though the lounge pieces were never intended to work together like the elements of an actual collection, the designers had to start from a common ground that Keilhauer established with just a bit of initial direction. "The aim of the project was to produce a group of lounge seating based on archetypal chair forms," says Deacon, the designer of Croft. "Each designer or team was assigned a classic type to reinterpret in a fresh way."

Keilhauer identified six classic chair styles—tuxedo, tub, club, tapered arm, rolled arm, and continuous front-to-back flow—and the designers were assigned their particular styles based on a balloting system (each got either first or second choice). They were free to use any materials they wanted. "Keilhauer offered input only as it related to comfort or manufacturing issues," reports Crinion, who designed Ellesmere. "As a result the pieces are actually all quite different."

"I would say that the pieces are cousins more than brothers and sisters," asserts Eglinton designer Laughton. While the designs lack a cohesive appearance, they do share a familial relationship. "It is hard to see any real stylistic continuity in the pieces beyond being comfortable, well-scaled and showing the simple elegance common to all Keilhauer products," says Deacon. All six groups—available in chair, two-seat and three-seat versions—feature clean, spare silhouettes with minimal accessorizing detail.

Another common element of this series was fun. "We treated the whole exercise like an adventure," says Peteran and Wicks, designers of Brooklyn and Harvie. "Each team was given its own clues and expected to arrive at the rendezvous on time, only then revealing its part of the puzzle. We had to trust Michael's judgment that the puzzle box contained all the pieces. Upon viewing the result we are convinced it does. Maybe it turned out to be more like a box of chocolates—there is something for everyone."

Creative design solutions can be like that. You never know what you're going to get. As long as you and your client can tell fine chocolates from fine chairs by Keilhauer, your project will do well. ◆

Circle No. 281

Five for six: Keilhauer's new lounge seating includes (from top to bottom) Brooklyn designed by Kathleen Wicks and Gordon Peteran, Ellesmere designed by Jonathan Crinion, Harvie designed by Wicks and Peteran, Croft designed by Tom Deacon, Eglinton designed by Scot Laughton and Dunlace designed by Helen Kerr and Miles Keller.

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Spinning in Space

You won't mistake Orbit, designed by Peter Glass for Executive Office Concepts, for your standard, panel-based furniture system

By Roger Yee



Who says you have to be an aging Boomer searching for your lost ideals among the Gen Xers who occupy the high moral ground you claimed 25 years ago? Or a Dilbert conspiring in a cubicle with oppressed fellow office workers to seek revenge on your inhuman boss? Or a movie buff watching your umpteenth re-run of Jack Lemmon as an insurance company executive lost in a sea of identical desks in *The Apartment*, Billy Wilder's 1960 acid comedy? Over the last few years, astute observers of the business world have sensed that a sea change is coming to white collar work just by stopping at Starbucks for a cup of coffee and noticing the white collar workers tending laptops with their high lattés. Richard Sinclair, president of Executive Office Concepts (EOC), sensed the time was right in July 1996 to experiment with life beyond the cubicle when he invited industrial designer Peter Glass to develop Orbit, a modular desk system in solid wood core and MDF with die-stamped steel fittings and threaded inserts that would be small scale, light weight, mobile, adjustable and knock-down (KD)—everything the standard, panel-based furniture system is not.

"We first became interested in the idea of a conceptual work station a few years ago," recalls Sinclair. "Although there were good desk systems on the market that began to address their needs, we saw an opportunity to produce an intelligent and flexible solution at an affordable price that still had the look and feel of fine furniture. The strategy behind Orbit was to do something interesting with the new concepts—and have it ready for InterPlan in November 1996."

A scant four months separated the drafting of the design brief from the shipment of the prototype to New York City. EOC and Peter Glass made good use of this interval to sort through questions that have occupied larger furniture manufacturers for years. "Most importantly, Orbit had to be kept simple," states Charles Hess, vice president/design and development for EOC. "If the system had too many options, designers and users would be confused."

Rather than analyze the product *ad nauseam*, the furniture maker and the industrial designer took an intuitive approach in building their kit of parts. Orbit's main work surface would hold transient items at the standard desk height, while the "orbiting" circular table, set lower for computer keyboards, would pivot from the main work surface or stand alone, and the mobile storage pedestal would slide under the main work surface or be fitted with its own work surface. Permanent desktop items, such as computer monitor, telephone and manuals, would be mounted above the main work surface with knob-turning fasteners to free up space in "topper stack-on units" that would include privacy screens, tack panels and transaction tops in addition to cabinets and shelves. "All work surfaces have been designed to 'float' 1.25 in. above their supports to leave gaps for easy wiring access," Hess adds, "and all free-standing and ganged work stations ride on casters for easy movement and rearrangement."

For Glass, a graduate of Art Center College in Pasadena, Calif., developing Orbit was an exhiliarating experience because his powers of invention were well matched by EOC's powers of execution. "I knew EOC could manufacture and market such a product and price it competitively," he says. "But I didn't realize they could do it so fast." Thus, his scale model of Orbit, presented to EOC in August 1996, was followed by the first, full-size, particle-board prototype in just two weeks, with the final prototype being just two months away.

Speed of execution has fortunately not precluded EOC's signature detailing. Aside from the clean, orthogonal profiles that characterize all Orbit configurations, Glass points to such features as the curved beveled edge of solid wood with a 23° angle on the main work surface that is pleasing to both the eye and the wrist. "The edge is a favorite for me," he admits. "It tells the user that somebody was thinking about his or her comfort." Other notable aspects include the gracefully arching legs of the orbiting table, the whimsical topper stack-on units and the distinctive, die-cast aluminum drawer pulls.



The first wave of designers and clients to specify Orbit report that it is already proving easy to set up—taking only 20 minutes for two office workers to assemble with ordinary tools—and gives every indication of being easy to use. Is this the shape of the future? If open plan furniture systems become mired in their own size, weight and complexity, younger and nimbler products like Orbit will easily run circles—orbits if you like—around them. ◆

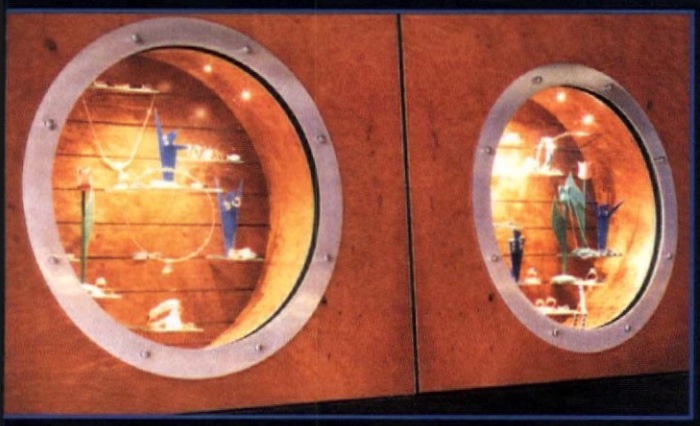
Circle No. 291

Spinning with Gen X: Letting office workers do the job in new ways is the goal of EOC's Orbit, shown in three-unit (top) and single unit (center) configurations, designed by Peter Glass (left).

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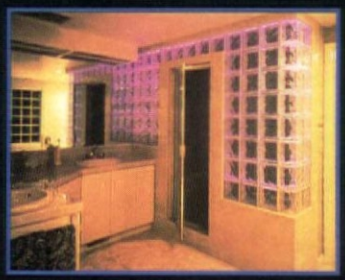




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Scenes from the Night Office



The remarkable nocturnal face of Japan is revealed at Velfarre nightclub, Tokyo, designed by Interspace Time

By Roger Yee

Looking for Tokyo 2000: Velfarre nightclub in Tokyo's lively Roppongi district invites guests to a subterranean concert hall and discotheque by way of the main elevator lobby (opposite), where cone-shaped telescopes are trained on the dance floor far below. Guests wanting more than drink and finger food can proceed to the second-floor entrance of "Kyoka" restaurant (above), where teppan-yaki, a style of preparing and serving food on a tabletop grill popularized in America by Benihana of Tokyo, is served.

Strange things happen—at least in Western eyes—when young Japanese men and women cross the threshold of Velfarre, a recently completed nightclub in the Roppongi district of Tokyo. Young *sararimen* (salarymen) arrive en masse as the primary customers, drink themselves to inebriation and proceed to do things that their bosses and other almost exclusively male colleagues note and then "forget" the following day. "OL's" (office ladies) and other young female clerical workers change from work attire into skimpy dresses and act as club hostesses, beguiling sararimen with coquettish conversation to buy them drinks when they are not dancing atop appropriately high (6-ft.) platforms. Welcome to one of the most striking new versions of what the Japanese call the "night office," a 5,000-sq. m. (53,819-sq. ft.) venue for live entertainment, dining and dancing designed by Tokyo and Los Angeles-based Interspace Time.

While discotheque nightclubs are not new to Japan, the birth of Velfarre may inspire a wave of like-minded promotions by the Japanese music industry. Velfarre is the brainchild of Avex Group, a multimedia entertainment company whose stable of artists produces CDs, music videos and ancillary merchandise. Avex Group's spin on promotion has been the decision by president Tatsumi Yoda and the officers of Velfarre, including Yoda as chairman, Katsuyoshi Toyoshima as president and Masahiro Origuchi as vice president, to enter the nightclub business as a showcase for live per-





formances by new and proven talent. "Velfarre is playing the role of an arena of public relations activities for the Avex Group," Yoda explains, "functioning as an information media."

To make Velfarre a success, Avex Group targeted upwardly mobile men and women in their 20s and 30s and men in their 40s willing to pay a stiff ¥10,000 cover charge and ¥5,000 per drink ($83 and $41.50 respectively at ¥120 to $1). "Ten thousand yen is quite a stretch for individuals even in today's Japan," notes Robert R. Lowe, executive vice president/architecture of Interspace Time, "even if major businesses can afford to take employees and clients for a special night on the town at places like Velfarre." However, mindful of the demise of the cavernous, lavishly furnished cabaret nightclubs that flourished in the 1950s and 1960s complete with orchestras, champagne and Parisian-style floor shows, Avex Group chose to offer more varied if less labor intensive attractions to woo customers from 5:30 p.m. to 4:30 a.m.

What would a young *sarariman* get for ¥10,000? Velfarre would consist of a concert hall and discotheque for live appearances and recorded music by such Avex Group stars as GLOVE, Namie Amuro, TRF, Tomomi Kahara and MAX, public and private party rooms, a restaurant and a members-only bar. Located in a new building designed to house the nightclub by the architecture firm of Sonoda Sekkei, it would draw customers to the heart of Roppongi, a neighborhood favored by college students, young office workers, denizens of the *mizu-shobai* ("water world" or entertainment industry) and especially foreigners as a vital center of Tokyo nightlife.

Given the challenge of creating a seductive, nocturnal fantasyland for Japan's Gen Xers, Stom Ushidate, principal in charge of design for Interspace Time, invented a subterranean, information-age hideaway for fugitive hedonists. "The excavation work at the building site reminded me of the 'earthy' vocabulary of Andalusia, Spain," Ushidate comments. "I proceeded to develop an underground entertainment palace of tunnels and catacombs out of 'earthy' materials and artificial lighting."

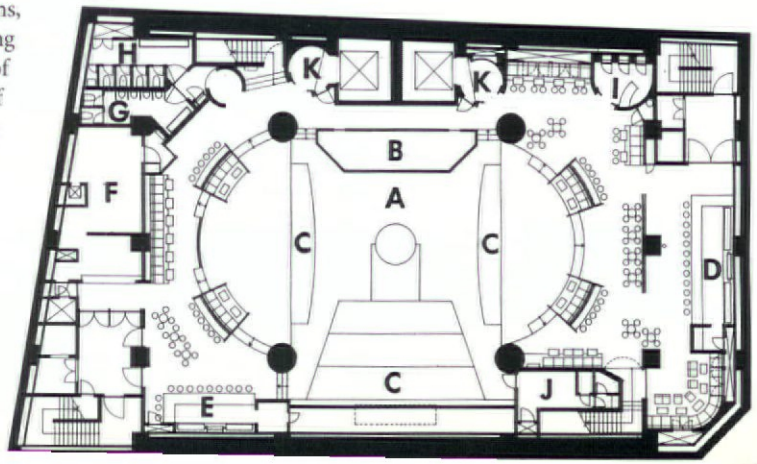
Make-believe or not, the bulk of Velfarre would be hidden below Tokyo, as much to exploit its costly parcel—close to such Western transplants as Spago, Hard Rock Cafe, Tony Roma's, McDonalds and Johnny Rocket's plus numerous Japanese jazz clubs and other nightspots—as to isolate its high-decibel sound. The 700-seat nightclub for up to 3,000 guests was laid out as a multi-story space, a common practice for commercial tenants in such high-density cities as Tokyo, Yokohama or Osaka. Because the street level would hold a small parking lot, the rest of the nightclub would be split between a second floor, containing the restaurant, members-only bar and men's toilet and women's toilet and changing room, and three below-grade floors, including public party rooms on the first lower level, private party rooms on the second and concert hall and discotheque on the third and lowest level.

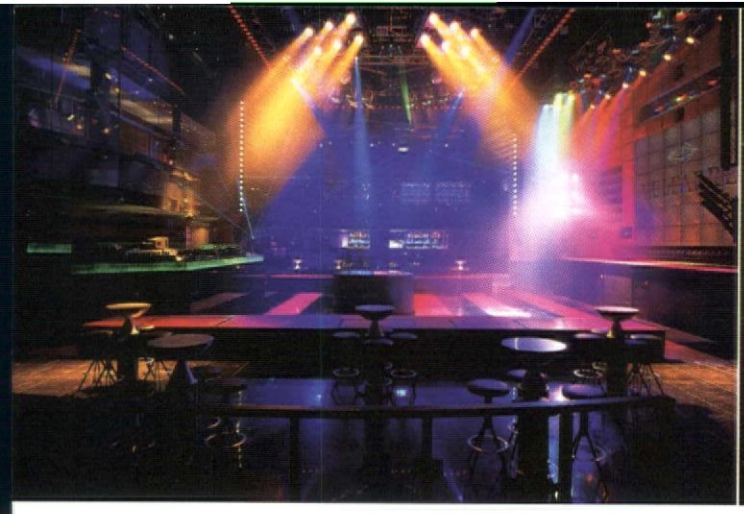
A walk through any floor of Velfarre will promptly assure customers that urban constraints have not stifled the sleek, high-tech design of bold, geometric forms, dramatic lighting, luxurious materials and meticulous craftsmanship. Among the highlights are the concert hall and discotheque, drenched in theatrical lighting, multiplex sound and television systems and hydraulic lifts to raise or lower whole sections of the floor, the second-floor elevator lobby, whose expressionistic space features cone-shaped, floor-mounted telescopes trained on the dance floor far below, the women's toilet and changing room, a surreal stage set in polished aluminum, white glass and white marble, and the "Kyoka" restaurant, where teppanyaki, the Japanese style of preparing and serving food on a tabletop grill popularized in America by Benihana of Tokyo, is served at futuristic counters of aluminum and baked enamel.

In effect, Velfarre's milieu is the antithesis of corporate Japan's vast, open and anonymous offices. The interiors celebrate being unabashedly eccentric, colorful, sensuous and mysterious, swathed in the pervasive darkness that characterized the pre-Meji era. In "post-bubble" Japan, just now recovering from a long and debilitating recession, young Japanese workers are forming their own opinions about the broad assumptions that made their parents such model employees and corporate Japan the wonder of the industrialized world. Venues like Velfarre appeal to them, Lowe observes, as "an exotic yet harmless way to let off steam."

An exotic yet harmless way to let off steam and gape at scantily clad women?

Just how different are today's young people? Clearly the uninhibited activities of men at play and women at work in establishments like Velfarre demonstrate that the traditional double sexu-







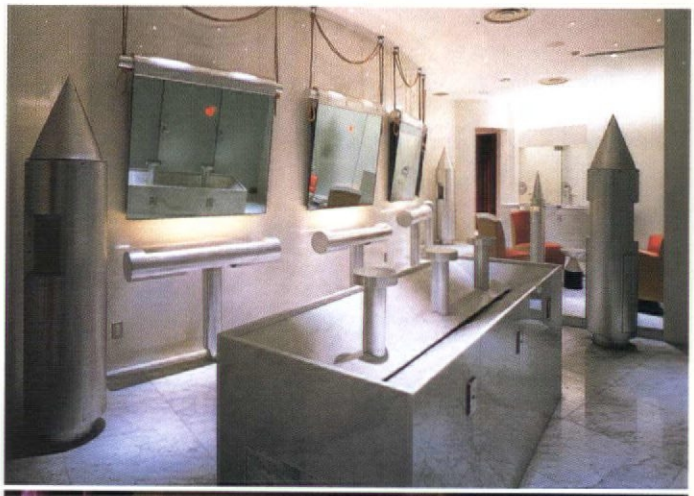
al standard, which leaves men free and women restricted, persists in Japan, and people show no inclination to embrace Western attitudes about the sinfulness of sex. "Sararimen forget business decorum and indulge in wine, women and song," Lowe observes, "while young hostesses flirt in ways you never see in stiff, everyday life in Japan." (Though the women bare more of their bodies than their mothers ever imagined for pocket money and possibly romantic liaisons, it's only looking, no touching at Velfarre.)

An enthusiastic clientele that currently consists of 40% corporate customers and 60% private individuals is helping to make Velfarre an artistic and financial success. "At Velfarre, new music is released and the first stage of concert tours is performed" indicates Tatsumi Yoda. "For example, star musicians who belong to Avex Group were collected at Velfarre to hold a year-end countdown concert in 1996. A program that broadcasted the scene of the concert gained a high audience rating."

The year-end performance was just another carefully choreographed day in the micro-managed life of Japanese rock stars, whose careers tend to be brief but intense. (Namie Amuro, for example, is a charismatic young woman whose look is minutely copied by her young fans, who call themselves Amurah.) Where this leaves the Japanese in the battle of the sexes is anyone's guess. But like everything else in the night office, what happens beneath the streets of Roppongi will surely be noted and "forgotten" the following day. ◆

You're not in corporate Japan anymore: Private party rooms (opposite) on the first lower level of Velfarre are the antithesis of Japan's vast, open and anonymous offices. These interiors celebrate being unabashedly eccentric, colorful, sensuous and mysterious—swathed in the pervasive darkness that characterized the pre-Meji era.

An evening's memories of Velfarre—where uninhibited behavior among men and women is noted and then "forgotten" the following day—might include the multi-media drenched concert hall and discotheque (above, left), the sparkling, high-tech main dining area of "Kyoka" restaurant (above), the surreal stage set of the women's toilet and changing room (below) and the plush VIP Area on the second lower level (bottom). The contrast with stiff, everyday life surprises Westerners.







Project Summary: Velfarre
Location: *Tokyo, Japan.* Total floor area: *5,000 sq. m. or 53,819 sq. ft.* No. of floors: *5 including parking.* Total capacity: *700 seats, 3,000 guests.* Cost/sq. ft.: *$300.* Wallcovering: *Selkon.* Paint: *Nippon Toryo.* Laminate: *Formica.* Solid surfacing: *Miyake.* Dry wall: *Toyo Drywall.* Masonry: *Miyake.* Terrazzo flooring: *Selkon.* Carpet: *Selkon.* Ceiling: *Miyake.* Lighting: *Endo, Tobe, Maxray.* Doors: *Miyake.* Door hardware: *Oshima.* Glass: *Asahi.* Windows: *Asahi.* Window treatments: *Kumagai.* Railings, screens, grill work: *Asahi.* Dining chairs and tables: *PPM Corp., LEF Corp.* Lounge and cocktail seating: *PPM Corp.* Banquette and built-in seating: *Gotanda.* Upholstery: *Gotanda.* Other furniture: *PPM Corp., LEF Corp.* Architectural woodworking/cabinetmaking: *Takatsuka.* Signage: *Takatsuka.* Planters, accessories: *Takatsuka.* HVAC: *Takatsuka Kensetsu.* Fire safety: *Kumagai.* Security: *Towa Sogo System.* Building management system: *Kumagai.* Guest plumbing fixtures: *Toto.* Cooking range, refrigerator/freezer: *Myu Planning & Operators.* Client: *Avex Group.* Architect: *Sonoda Sekkei.* Interior designer: *Interspace Time; Stom Ushidate, principal in charge for design; Robert R. Lowe, executive VP/architecture; Hiroyuki Kawano, executive vice president/interiors. Structural engineer: Sonoda Sekkei.* Mechanical engineer: *Kyoritsu Corp.* Electrical engineer: *Iwaki Denko.* General contractor/construction manager: *Kumagai.* Food service consultant: *Myu Planning & Operators.* Restaurant supply contractor: *Kumagai.* Lighting designer: *Stom Ushidate.* Acoustician: *Kyoritsu Corp.* Furniture dealer: *PPM Corp., LEF Corp.* Photographer: *Nacasa & Partners.*

High-Net Act

How Bank of America's San Francisco International Private Banking office and Simon Martin-Vegue Winkelstein Moris make high net-worth clientele feel right at home—in a bank

By Amy Milshtein



Does the Sultan of Brunei use an ATM? When Bill Gates wants to transfer cash from savings to checking does he wait on the teller line? Of course not. One of the privileges of wealth is banking on a whole other level, and it is this level that the Bank of America (BoA) needed to reach for its International Private Banking branch in San Francisco. To scale those lofty heights, the Bank called on the architecture firm of Simon Martin-Vegue Winkelstein Moris (SMVWM).

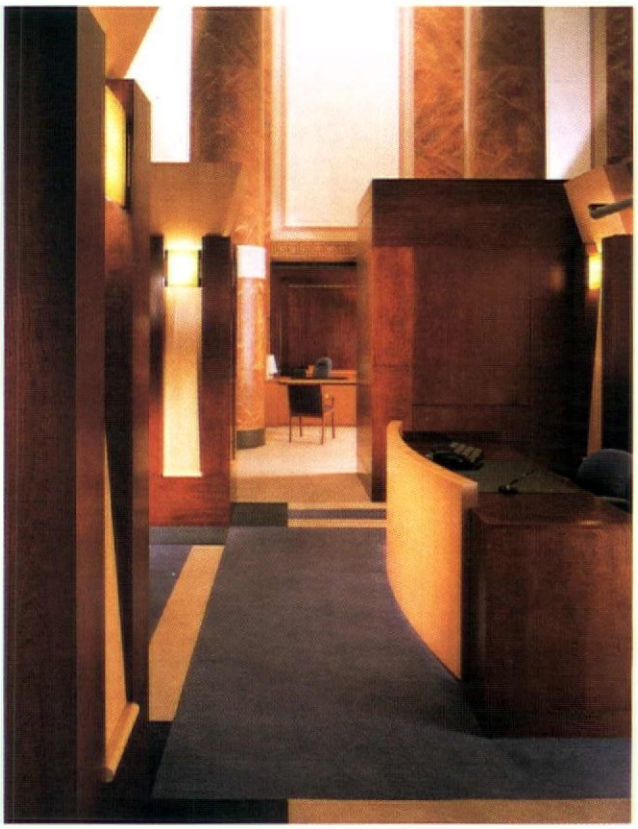
Luck also played a role when the Bank acquired its site. As the third largest financial institution in the United States with assets exceeding $241 billion, BoA had merged with Security Pacific in 1992. Along with the deal came a long-term lease for a building on California Street in the heart of San Francisco's financial district. Once a retail branch for the Bank of Italy, the circa 1920s space had been used by Security Pacific in the same way, complete with tellers' counters and queuing space.

However, the new tenant had other ideas for the grand interior. With the BoA skyscraper right next door, management thought the space would work well for the International Private Bank, a group that provides wealth management products and services to high net-worth clients and prospects around the world. The challenge lay in transforming the cavernous space into three distinct areas: reception, private meeting and open plan.

With a fully visual interior, huge faux marble columns and 40-ft. ceilings, this space would make a great museum," remembers Lamberto C. Moris, AIA, principal, SMVWM. "We needed to create some private areas and back of house space without spoiling the room's grandeur."

For inspiration, Moris and his team turned to the award-winning work of Milanese architect Gae Aulenti, who recently turned a venerable Parisian railroad station designed by Victor Laloux in 1898-1900 into the Musée d'Orsay art museum. Aulenti imposed a ground-hugging datum on the architectural forms she placed in the vast shed to lower the ceiling and give a more human scale to the space. SMVWM thought a datum could do the same for BoA's interior along with providing privacy, light and a place to hide mechanicals.

With the datum decided, the designers could take the physical appearance of the space in many stylistic directions. Decon-



May we help you? Clients of the Bank of America's International Private Banking in San Francisco are received in appropriate grandeur. Reception (above) separates public, private and back-of-house spaces. To ensure visual and acoustical privacy as well as human scale, the designers imposed an elevational datum that is expressed by the cornice in the classic Modern architectural forms (opposite). The datum establishes a scale that acknowledges the room's power and history without succumbing to it.





structivism or shabby chic were obviously out of the question. "We were working with a powerful existing condition," says Ron Aguila, project designer, SMVWM. "Our solution had to be as powerful and always keep in mind the expectations of the users."

The result is a classic, yet decidedly late 20th-century interpretation of the International Style in wood. Along with providing privacy and lowering the scale, the scale of the architectural forms provide openings for much needed light, which the designers fit into the walls. There is even acoustical control without obstructing views of the remarkable ceiling. "The datum is about 10 feet high, which is expressed as a cornice with a two-foot return inside," says Morris. "This volume, along with carpeting and a white noise machine, assures privacy."

Behind the interior's solid doors are comfortable waiting areas separated from conference rooms by glass walls. This allows clients to wait for bankers in privacy. Both waiting areas and conference rooms are spacious to give families, lawyers and their entourages all a place at the table.

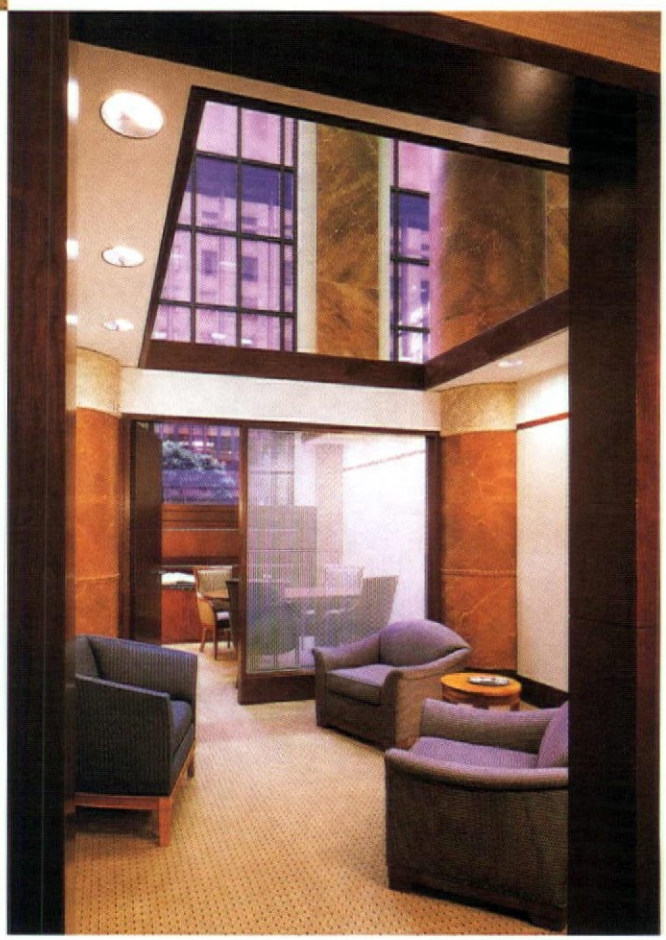
Keeping customers happy—and out of public sight

This is just one of many details that received careful attention from SMVWM and BoA. Before sitting in any of the conference rooms, clients are greeted by reception, and the procession from lobby to the reception desk affords a full view of the grand public space. "The old design used emerald and white and looked quite dated," says Carol Padham, interior designer, SMVWM. "The new blue, gold and white is classic and timeless." Padham also points out that as this facility caters to international clients, the color scheme had to work well for all cultures, without offending any one group.

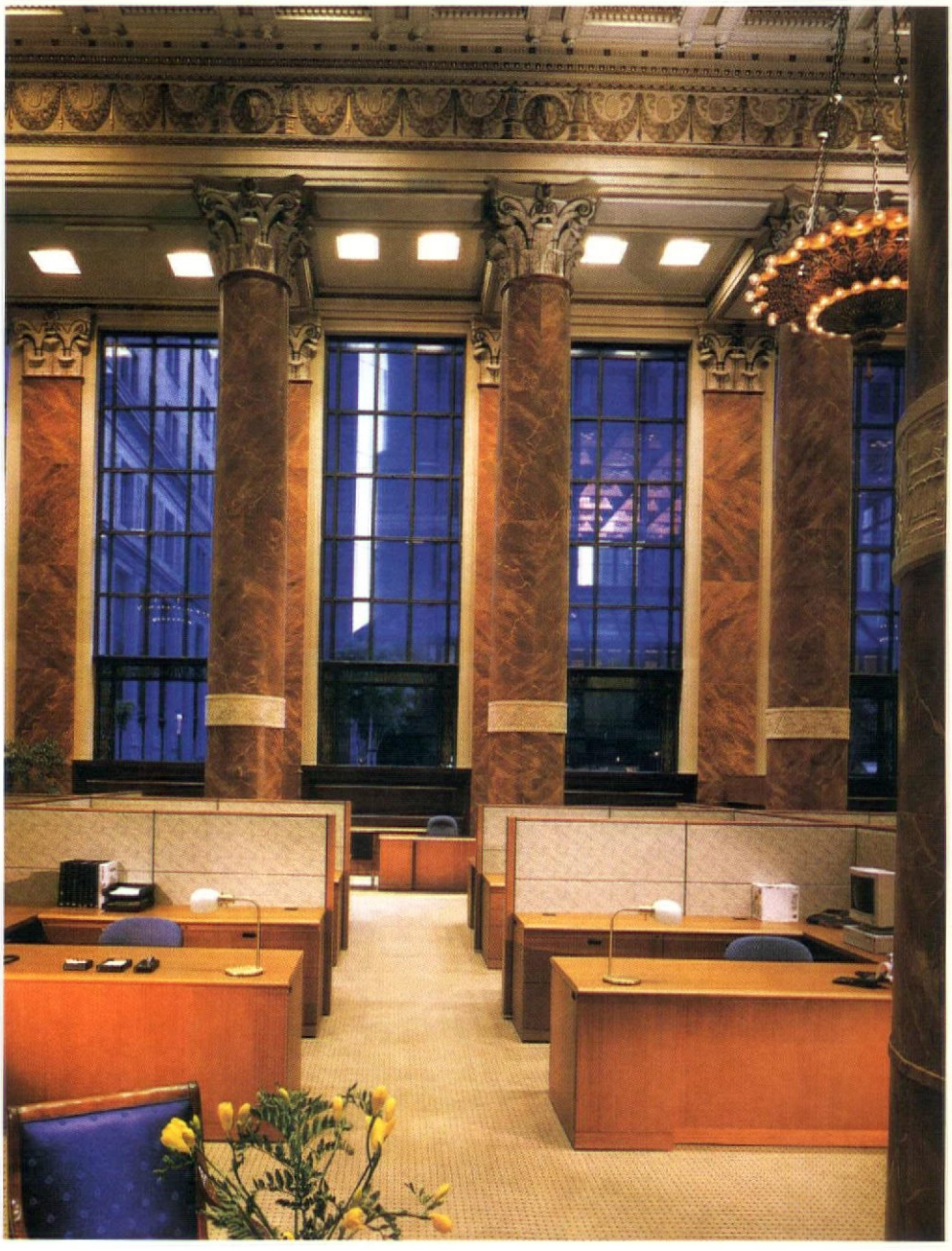
Beyond the public areas are the group's open office space. Although clients will never see it, even this area was raised to a higher standard. "B of A wanted the same finish level throughout the space," says Padham, "so I got to work outside of company standards." Employees enjoy real wood furniture and upgraded fabrics. The designers have boosted the room's once poor lighting by replacing some ceiling coffers with illuminated panels and putting task lamps on each desk. Natural light streams through enormous, floor-to-ceiling windows.

Moris and his team enjoyed working on such a challenging project and gain great satisfaction knowing they fit a modern program into an historical realm. Of course, it's not the first time SMVWM has been called to such a task. "The corporate real estate group selected the architects because of their experience in working with historical buildings," comments Craig Berry, vice president and manager of design and construction for Bank of America's Corporate Real Estate Division. "Together we met our objectives. The open office space and individual meeting areas provide an environment well suited to meet the business unit's functional requirements while ensuring clientele's privacy."

In plainer words, if you're a potential high net-worth client, you'll probably love banking here. ◆

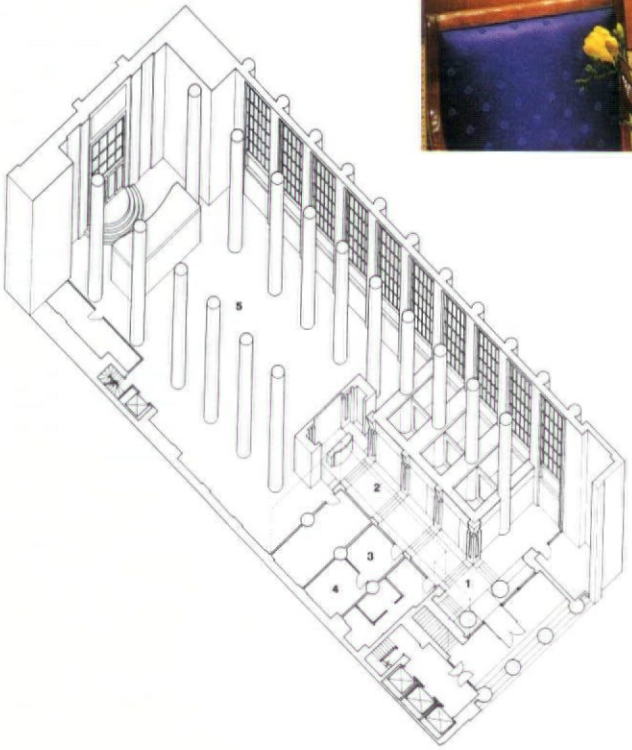


Welcome to the inner sanctum. Ever wonder where international wealth management takes place? Right here (opposite, top) in any of the various private conference rooms, where space is individualized yet roomy enough for larger groups. As privacy is a must in this business, each conference room has its own waiting area (opposite, bottom). Every aspect of the facility is this carefully coordinated—even the open area for operations (right), which has upgraded systems, wood desk tops and high end upholstery.



BANK OF AMERICA: AXONOMETRIC

LEGEND
1 LOBBY
2 RECEPTION
3 WAITING
4 CONFERENCE ROOM
5 OPEN OFFICE



Project Summary: Bank of America, International Banking Group
Location: *San Francisco, CA.* Total floor area: *10,000 sq. ft.* Cost per sq. ft.: *$120.* Wallcoverings: *DesignTex.* Paint: *Kelly Moore.* Laminate: *Laminart.* Dry wall: *U.S. Gypsum.* Stone flooring: *Clervi Marble.* Carpet/carpet tile: *Shaw.* Carpet fiber manufacturer: *DuPont.* Doors: *CAL Wood.* Door hardware: *Schlage.* Window treatments: *Mecho Shade.* Work Stations: *Herman Miller.* Work station seating: *Herman Miller.* Lounge seating: *HBF.* Upholstery: *Jack Lenor Larsen, Sina Pearson, Deepa Textiles.* Conference tables: *HBF.* Files: *Meridian.* Architectural woodworking and cabinetmaking: *Plant Architectural Woodworking.* Client: *Bank of America.* Interior designer: *Simon Martin-Vegue Winkelstein Moris.* Historic preservation: *Page + Turnbull.* Mechanical engineer: *Flack + Kurtz.* Electrical engineer: *O'Mahony & Myer.* General contractor: *Plant Construction.* Code consultant: *Al Goldberg.* Lighting designer: *Peters & Myer.* Acoustician: *Thornburn Assoc.* Furniture dealer: *CRI.* Photographer: *Chas McGrath.*



No More John Doe

When media mogul Rupert Murdoch decided to go on-line, Haines Lundberg Waehler kept his New York Internet headquarters plugged in—throughout one identity crisis after another

By Linda Burnett

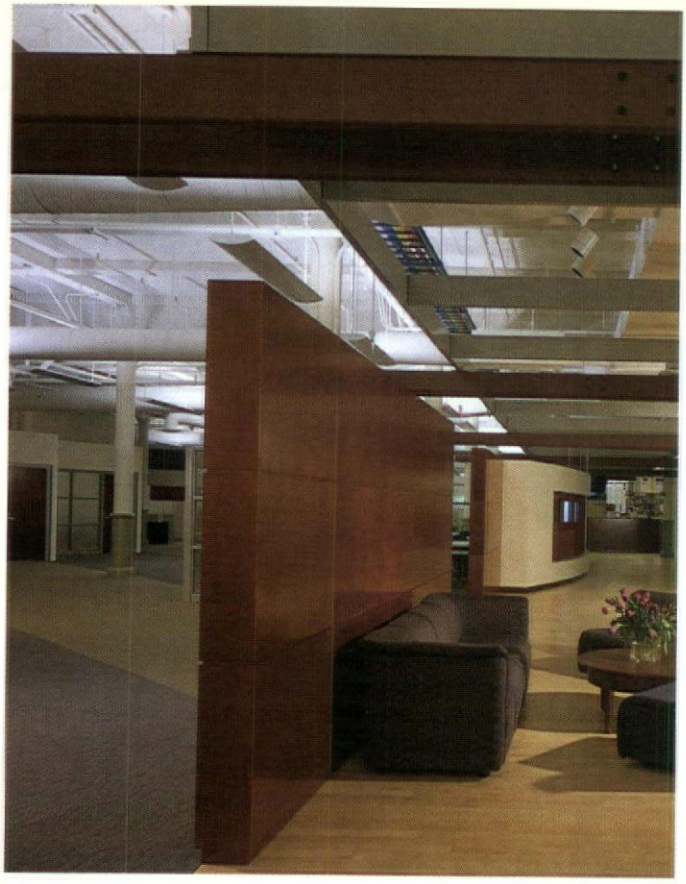
Stop talking about downsizing. Start talking about start-ups, big media start-ups backed by the even bigger guys. Turn on cable or call up the World Wide Web and you'll see a mass infiltration by your long-lived and loved media providers. The major networks and media conglomerates are morphing and expanding in new ways to accommodate technology and its related consumer hobbies. NBC is probably the most obvious example, carrying its ballyhooed MSNBC with its web link up on one arm and CNBC on another. But Rupert Murdoch's News Corporation, reportedly the fourth largest media company, seems to be the feistiest chameleon-like media enterprise with a limb in every stew. News Corp., which owns Twentieth Century Fox film studio, the Fox TV network, a multitude of newspapers and magazines, a book publishing house and direct satellite broadcasting, has taken its place on the Internet with the recent relaunch of TV Guide Entertainment Network (TVGEN), nestled in a loft space designed by Haines Lundberg Waehler in the Chelsea section of Manhattan. But how would this new venture take shape?

It hasn't been a tranquil journey. News Corp.'s entertainment Web site would first go through name changes, false starts and reconfigurations before it would decide what it wanted to be. Originally called Delphi, which was based in Cambridge, Mass., the Web site's name changed to iGuide when Murdoch acquired it in 1993.

But with partner MCI backing out of the deal, and the reins passing to Rupert Murdoch's son James, TVGEN had more rearranging to do. TVGEN has since settled on being a prime deliverer of information on movies, sports, music and most definitely, TV. In a final attempt to call itself the biggest man on campus, the on-line provider appropriated the name of its sister publication, TV Guide, using its brand-name appeal to gain the trust of Internet users.

The central "newsroom" (above and opposite) of TV Guide Entertainment Network, News Corporation's Internet venture spearheaded by Rupert Murdoch, was almost a conference room. The editorial team, which writes original feature articles and pulls information from the print version of TV Guide, is divided into four units: TV, Movies, Sports and Music.





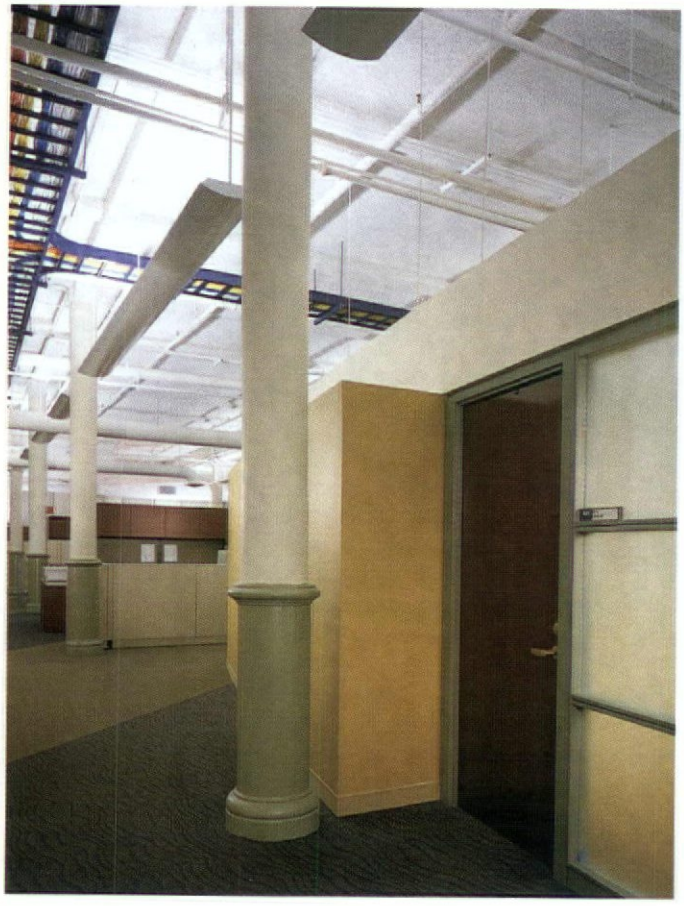
Most site visitors who click on to www.tvguide.com are probably first drawn to the site by its name and useful TV listings. "In the clutter of the Internet, being able to have a name brand is a powerful tool," says Tom Biggs, vice president of sales and marketing at TVGEN. "It also creates an opportunity for joint selling and intercompany cooperation." It was only a matter of time before News Corp. turned to the Net to take advantage of its ability to store and retrieve an infinite amount of information. And with the cross pollination, the Internet can only help TV Guide's preexisting success.

In the business of media start-ups, it's not uncommon to go through a series of wardrobe changes. Only an unsuccessful venture would wear the same suit from day one to day 90. Part of the strategy for winning people includes a great deal of tweaking, tucking and hemming craggy edges.

In this case, flexibility couldn't be more underscored. "When we were first called in, they weren't sure what they would be doing week to week," recalls John Mack, project designer at HLW. "We were working with a loose framework in terms of both the program and the number of people we were to accommodate." That number would constantly change as people were hired at a rate of 10-15 employees a week from the outset. The optimum number of employees was targeted at 300.

HLW has been working on various building plans with Murdoch and News Corp. for over a decade. A consistent factor from project to project is speed: The date of completion is kept in mind before the first pencil marks the paper. "The launch date has to be hit," says Ted Hammer, managing partner at HLW. "It becomes a

When media start ups go through wardrobe changes, watch their spaces



critical mission with no room for error. The parameters are clear with Murdoch. He believes in building an environment that reflects productivity and the bottom line. That means be creative, don't waste money on items without a pay back, and get it done on time." And in 12 weeks, from design to completion, it was right on time.

The main architectural focus was originally on a central conference room. However, before construction began, the room became a central newsroom. "Luckily, we hadn't built the conference room yet," quips Mack. "We had already heard rumors of a change." An editorial staff would sit in a central rotunda surrounded by television monitors so the staff could be up to date on all the news all the time.

In the belly of the loft lies this main editorial unit. "The newsroom is the activity center," points out Mack. "Life and vibrancy generate from there. It's the nerve center and that energy spreads throughout the space." Under each of four columns is one of four show teams divided by the categories: TV, film, sports, music. A second ring seats five or six support people per grouping. Monitors and computers can be placed anywhere along the exterior ring, which also defines the space without the use of walls.

To accommodate the rapid growth of the company, as well as the rapid schedule, the designers settled on a universal work station that didn't require a singular configuration. Starting with a prototype work station, HLW ordered the furniture early, relying on the flexibility of its design to guide the way. "Objects organize the space," explains Mack. "The fewer fixed things, the faster the project moved." What defines the loft space are the circular newsroom in the center, enclosed offices that are clumped by three groups of 10 in "pods" and another 30 offices along the perimeter. A shared open ceiling distributes ambient lighting and connects open space with enclosed offices.

Because any on-line source is a 24-hour provider, the designers knew employees might be in the space 'round the clock. Materials were chosen to offset the "techy" feel of exposed duct work, wires and computers, including red-stained plywood and a warm metal-like bronze instead of stainless steel or aluminum. A zig-zag shaped "cyber-bar" or long counter with a footrest along the north windows can be used as an additional office, lounge or waiting area. A trellis at the entrance screens the large main ducts.

With TVGEN finished, HLW is still busy serving News Corp., having just completed the interiors of Fox News Channel in New York. (Ironically, this cable service is available everywhere except New York due to the widely publicized skirmish between Time Warner's Ted Turner and Murdoch.) The architect is also designing the Fox Broadcasting Center in Los Angeles and other projects.

In the Internet world, it's easy to get a user to hit your site once. Second and third hits mean loyalty. "Just under 1.5 million users have been tallied, a third of which are frequent users of the site," reports Biggs. A recent deal with Web TV will give the site a prime position on Web TV's opening page. "Twenty percent of all Internet activity will be through the Web," Biggs says. "The convergence of the Internet and TV has begun. News Corp. believes the living room will be an important part of the Internet, not just the desktop."

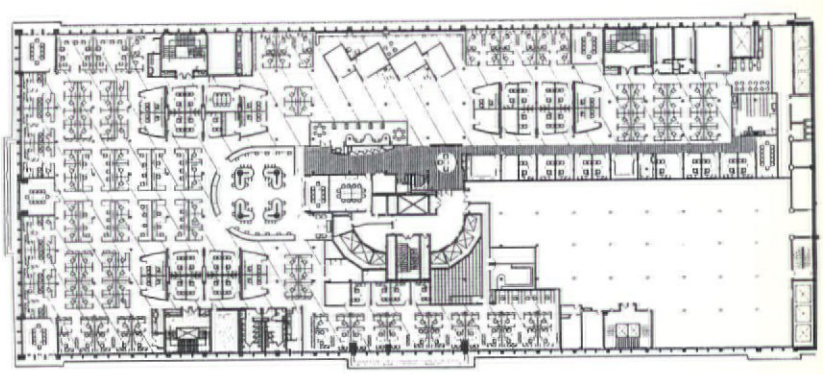
Like most start-ups, this site won't make money for three to five years but advertising sales are strong. Microsoft just signed a three-month contract for ads with TVGEN. Using TV Guide's name is probably the smartest decision this start-up made. In this business, the name isn't everything, but when you're bumping against those like Yahoo! and Netscape, it's a helluva good start. ◆



Project Summary: TV Guide Entertainment Network
Location: *New York.* No. of floors: 1. Floor area: *68,000 sq. ft.* Total staff size: *300.* Paint: *Benjamin Moore.* Laminate: *Pionite.* Dry wall: *U.S. Gypsum.* Vinyl flooring: *Marmoleum.* Carpet/carpet tile: *Atlas.* Ceiling: *Pyroc.* Lighting: *Se Lux, Flos.* Door hardware: *Schlage.* Glass: *Bendheim.* Window frames/wall systems: *Acme Architectural Wall.* Window treatments: *Mecho Shade.* Work stations: *SMED.* Work station seating: *Kielhauer.* Upholstery: *Knoll, Donghia.* Conference tables: *Vecta.* Files: *Office Specialty.* Architectural woodworking: *North Jersey Mica.* HVAC: *Trane.* Client: *News Corporation.* Architect: *Haines Lundberg Waehler; Theodore Hammer, partner in charge; Vincent Pucillo, project manager; John Mack, project designer; Robert Dick, project architect.* Mechanical engineer: *Hank Kowalski.* Electrical engineer: *Joe Calabrese.* Structural engineer: *Herz Zelazny.* General contractor: *Lehr Construction.* Lighting consultant: *Mesh Juul.* Photographer: *Peter Paige.*



The ceiling duct work at TV Guide Entertainment Network was intentionally kept exposed and planned out so that the largest ducts would be covered by a trellis at the entrance (opposite, top). Individual offices and open-plan groups (opposite, bottom) are united with the communal newsroom by the common open ceiling, which reveals exposed wires chosen in fun colors. Time isn't only money, it's also time: In order to get the job done fast and keep the space flexible, fixed areas in the on-line facility have been kept to a minimum. Offices are arranged in groups of 10 (above) surrounding the newsroom and articulating the space, and work stations can be reconfigured if needed. Private offices (above, right) are no less simple.



From Chop House to Chop Sticks

Can a former Philadelphia steak house blossom as a Chinese courtyard called Susanna Foo Chinese Cuisine—with a dollop of design from Marguerite Rodgers Limited?



By Rita F. Catinella

When chef, cookbook author and restaurateur Susanna Foo and husband E-Hsin Foo enlisted Marguerite Rodgers Ltd. to renovate the Philadelphia restaurant they originally opened in 1987, they passed the design firm a very full plate. Foo had moved into a former steak house whose design had little more to offer than red leather banquettes and huge mirrors. When the owner attempted to add her personal stamp to the interiors by hanging some Chinese artwork, displaying a few antiques, and buying new chairs, she only managed to produce a "sort of schizophrenic" steak house, according to Marguerite Rodgers, principal of Marguerite Rodgers Ltd. However, when Rodgers started from scratch to combine the setting of a Chinese garden with Foo's imaginative cuisine, the transformation was complete. Re-opened this past September at 1512 Walnut Street, in the heart of Center City's upscale shopping, restaurant and business district, Susanna Foo Chinese Cuisine is busily serving daily lunch and dinner (and a Sunday *dim sum* brunch) to enthusiastic, upscale business people, couples and families.

"The style of Susanna Foo's is streamlined modern with ethnic references," says Rodgers. "It's clearly derivative of Chinese architecture but not an authentic traditional Chinese restaurant." Because Foo wanted the dining room to be more like a private house than like a Chinese restaurant, most of the couple's collection of antique Chinese art, including calligraphic scrolls, textiles and furniture are placed throughout the 120-seat dining room.

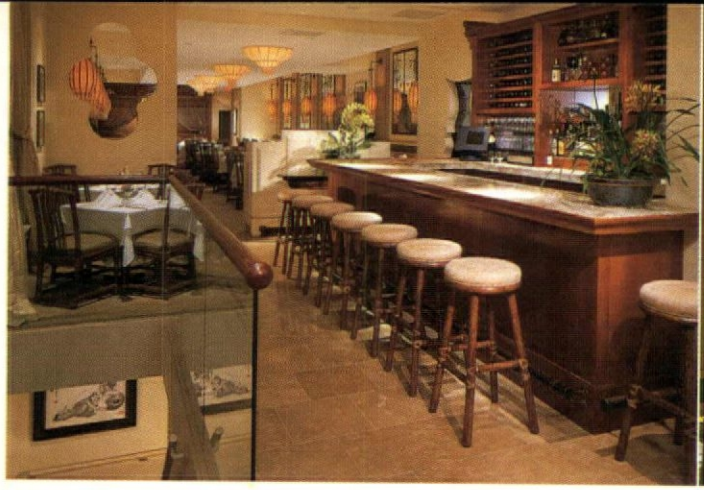
"This makes sense," Foo notes with a laugh, "since we are there more than we are at home." The decor also features 12 hand-painted *verre églomisé* mirrors, an Old World art form of reverse painted glass with sterling silver leaf applied to create a mirrored surface. The imagery, borrowed by Rodgers from ancient Chinese symbols for prosperity, purity and longevity, depicts the lotus, turtle, carp and cherry blossom, while the mirrors allow Rodgers to make the narrow dining room seem bigger.

Daylight also adds a welcome touch. Because Susanna Foo Chinese Cuisine is a corner property, Rodgers opened up three side windows covered in previous renovations and added a huge curtained arch window in the lounge looking onto Walnut Street. But there was an opening to close as well when the designer eliminated an entrance at the corner, one of two confusing doors, before installing a cast stone storefront that matches the rest of the limestone building to give the facade a unified look. "I really believe in curb appeal and street presence," she insists.



Glowing silk lanterns create a circle of light around the dining room (opposite) at Susanna Foo's Chinese Cuisine restaurant in Philadelphia. Hand painted glass mirrors, warm colors and fresh orchids give the room the feeling of an open courtyard or Chinese garden. Through a softly curtained arched window (above), patrons waiting to be seated can look out onto Walnut Street in the central business district. A large glowing lantern, a huge potted tree and the owner's antique art create the feeling of a private home.







Such personal attention to detail, so like the restaurant's fare, can be seen and felt everywhere. All the millwork is custom, materials such as glass, limestone and bamboo are chosen to give pleasure to the eye and the hand, and the new and antique furnishings are strategically placed like leitmotifs. Yet the overall affect speaks of casual comfort—evident in the main dining area's banquette seating, which flanks either side of the round tables that run down the central spine of the space.

jiazi chuang, which served as the focal point of the bedroom as well as the prime object a woman included with her dowry. "I curtained it with a translucent olive green scrim so that when the curtain is closed, it is only possible to see images of the diners inside," says Rodgers, "adding a sensual quality to the interiors."

For all the changes at Susanna Foo Chinese Cuisine, diners did not have to miss a single meal during the two-month renovation because the owners directed them to the second-floor banquet space, which Marguerite Rodgers Ltd. will soon be renovating as well. Philadelphia may not have a large population of empresses, but it's comforting to know that if one does decide to dine there, there's a certain little restaurant on Walnut Street that can do the job quite honorably. ◆

Picture Philadelphians dining behind a translucent olive green scrim

"Susanna loves gardens and garden architecture so we tried to made it feel like a courtyard or a tea garden," notes Rodgers. In creating that courtyard feeling, the designer was inspired by a movie she had seen. "In *Raise the Red Lantern*, there is a scene with a courtyard surrounded by a ring of lanterns," she recalls, "and I wanted to recreate the ring of lights in the dining room." To do so, she used custom designed silk wall sconce lanterns as well as half dome lanterns that are flat against the ceiling, and replaced the steak house's track lighting with small aperture slot lights to create a glow on the tabletops.

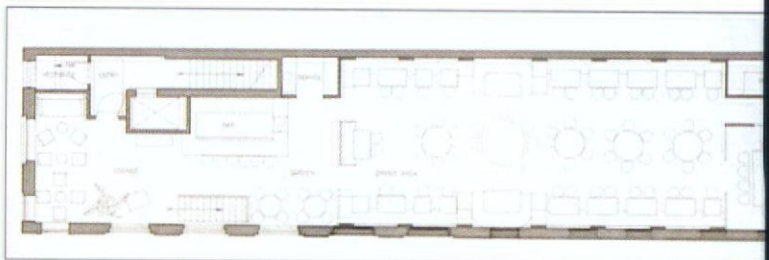
What kind of fare is served in this calm setting? Grilled sea bass with wild mushrooms in caramelized ginger sauce and sweet and sour balsamic vinegar, eight treasure stuffed quail with Chinese sausage and caramelized lotus seed and grilled baby rack of lamb with honey jalapeño peppers and rosemary marinade are just a few of the latest items on the menu. Prices range from $7-$14 for appetizers and $18-$30 for entrees.

The restaurant's focal point and most unique feature aside from the cuisine is the elegant Empress Den, a custom made private dining area with a large black rosewood table that seats up to 12 people. Located at the back of the dining room, the Empress Den is richly decorated with intricate grillwork, French upholstery, custom designed wooden posts and a large glowing lantern. The design is reminiscent of the 17th-century Chinese canopy bed or



Project Summary: Susanna Foo Chinese Cuisine
Location: *Philadelphia, PA.* Total floor area: *2,350 sq. ft.* No. of floors: *1.* Total guest capacity: *130.* Wallcoverings: *F. Schumacher, Kirk Brummel.* Paint: *Faux Fax.* Carpet/carpet tile: *Harbinger.* Custom lighting fixtures: *design by Marguerite Rodgers Ltd., made by Madeline McCall.* Lantern fabric: *Henry Calvin.* Window treatments: *Miller Parisian, Henry Calvin.* Custom railings/screens/grill work: *Marguerite Rodgers Ltd.* Dining chairs: *McGuire.* Dining tables: *McGuire, L + B Contract.* Bar stools: *McGuire.* Lounge/cocktail seating: *Hamilton Furniture.* Reverse painted mirrors: *Marguerite Rodgers, Ltd.* Lounge/cocktail seating: *Hamilton Furniture.* Cocktail tables: *Antique.* Fabrics: *Royal Vaskeda, DesignTex, Pollack, F. Schumacher, Donghia, Sina Pearson.* Dining bench pillows: *Robert Allen.* Window treatment: *Henry Calvin.* Planters, accessories: *Garden Accents.* Orchard arrangements: *Loc Tran Orchids.* Signage: *Baker the Sign Man.* Client: *Susanna and E-Hsin Foo.* Architect: *William Algie.* Interior designer: *Marguerite Rodgers, Ltd.* Structural engineer: *The Kachele Group.* Mechanical and electrical engineer: *Vinokur-Pace.* General contractor: *Intech Construction.* Construction manager: *Frank Baer/Mike Darcy.* Lighting designer: *Tigue Lighting Design.* Photographer: *Matt Wargo.*

The bar and dining room are separated by a chow bench (above), a Chinese furniture piece visible here from the back, which hides diners sitting in it from the other side. The stairway leading downstairs is enclosed with a glass panel for openness, and features a bamboo handrail. The design concept behind the Empress Den (above, right) is reminiscent of 17th-century Chinese canopy beds. As the focal point of the dining room, it allows other patrons to see only images of what is going on in the private dining room.



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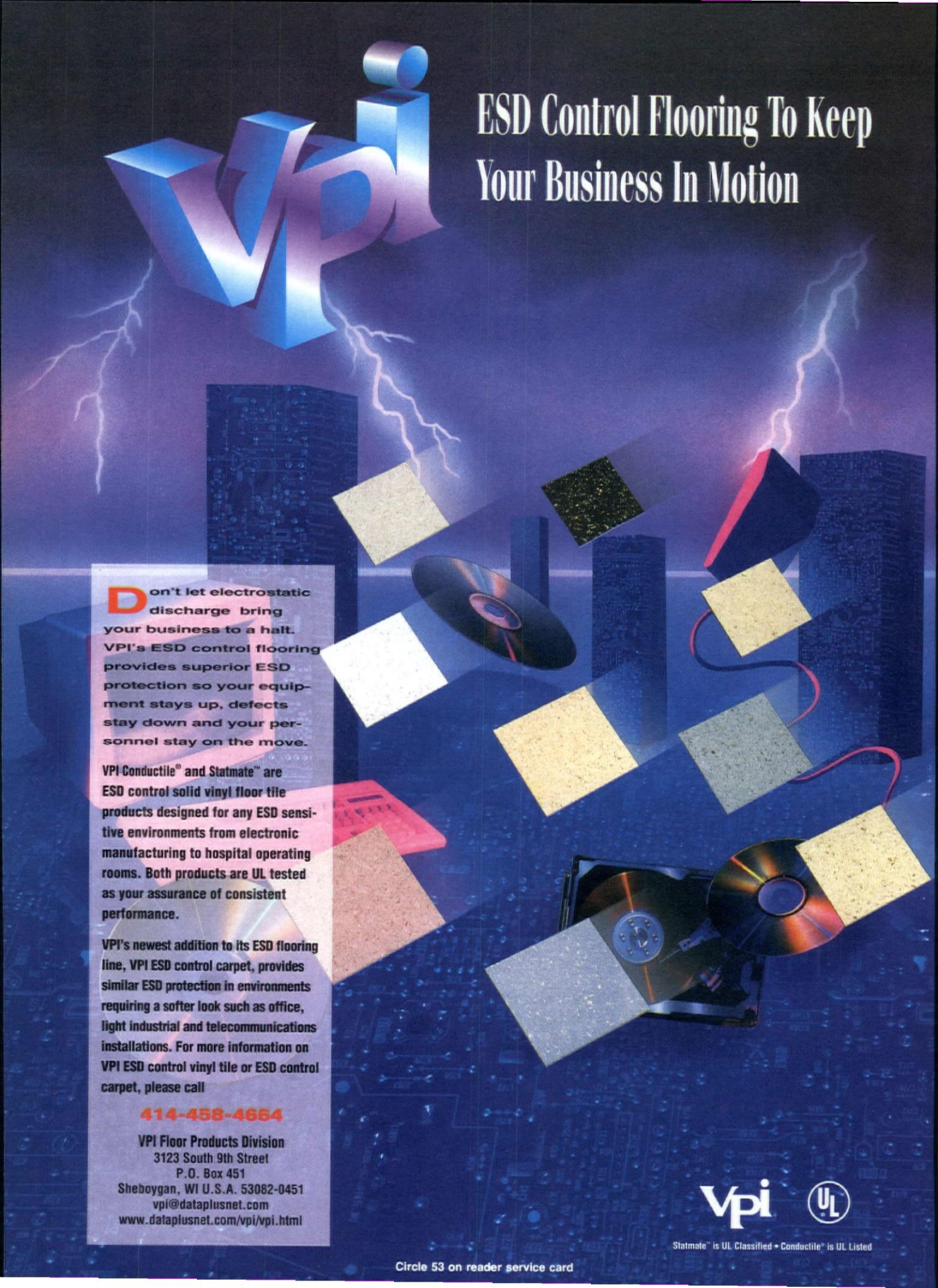
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We've Come a Long Way, Maybe

With alternative officing high on every designers' and facility managers' hot topics list, Contract Design *dispels the myths and uncovers the realities associated with this trend*



By Jennifer Thiele Busch

of•fice (ô´fis, of´is) *n.* **1. a.** A place in which business or professional activities are conducted. **b.** The personnel working in an office.

As Martha Whitaker, facility management liaison at Hellmuth, Obata & Kassabaum in St. Louis, aptly points out, the above definition from Webster is not entirely accurate. "'Office' is not just a noun anymore, it's a verb," she comments. "I wonder how long it will take for that change to show up in the dictionary." Whether or not it is officially recognized by the lexicographers of the English language, anyone who bears responsibility for facilities design and management in corporate America is familiar with the idea of office as activity versus place, recognizes the term "alternative officing" in connection with the concept and probably wants more information on the subject. To find out what's actually happening beyond the flood of not-so-plain-talk, *Contract Design* spoke with leading design and facilities professionals.

How prevalent alternative officing is in U.S. corporations today depends on how the term is used. "One of the biggest myths about alternative officing is that it's new," says Whitaker. "Our work has been moving this way for a long time." In fact, according to the broad definition offered by Michael Considine, an associate vice president at RTKL in Baltimore, the most common and time-honored form of alternative officing is universal planning, which focuses on the establishment of a few space standards for an entire office population.

Many design experts agree that no more than 10-30% of U.S. corporations are ever likely be involved in full-scale implementation of the more radical forms of alternative officing—identified by increasingly popular buzzwords such as team space, hoteling, free address, shared space, telecommuting and work at home—for a majority of the work force. However, broader usage of these instances may certainly appear within a majority of companies.

Team space has found its way into businesses as conservative as the insurance industry and as progressive as high-tech and advertising industries, according to Whitaker. Hoteling has gained popularity among service organizations like accounting and consulting firms, where much of employees' time is spent at client sites anyway. "Even in these instances, it is fairly idiosyncratic," she says, "and would probably never be used by more than 50% of an office population."

Once used to refer to work activities like hoteling and telecommuting, the concept of alternative officing has grown to include any non-traditional work space, like this group work study area (above) at the corporate headquarters of Hoffman LaRoche in Nutley, N.J., designed by Gensler and The Hillier Group. Though more radical forms of alternative officing are not likely to be implemented by more than 20-30% of the corporate world, more mainstream interpretations like team space are gaining popularity. Photograph by Mario Carrieri.

"Telecommuting is a basic necessity for a large segment of the working population," adds John Holey, president of Holey Associates in San Francisco and a principal of the @ WORK Consulting Group. "But is it a formalized philosophy? Sometimes yes. Sometimes it's just an extension of the way people have always been working." And the work at home option currently seems more a response to individual situations, "to accommodate changing values about work, commuting, and family requirements," says Whitaker. In truth, it is probably exercised by only a very small segment of the working population on a regular basis.

"I think alternative officing has transitioned into something other than hoteling and telecommuting," Holey explains "To me, the concept means you have officing, and you have alternatives. The key factors are choice, flexibility, mobility. It's simply looking at alternatives to the traditional office." Smart organizations are thus recognizing alternative officing for what it really is—a response to the way people are working or need to work. "They are giving their staffs the tools they need to be efficient " observes Holey. "This has nothing to do with following the trend. It's just people being smart about providing a total environment for staff to work."

The total work environment of today must integrate space, technology and human resources, all three of which play an essential role in alternative officing, no matter how ordinary or radical the strategy. Technology—an enabler of the trend, not a driver—has clearly expanded the options for where and how people work. The work place, to revisit Whitaker's observation, is now viewed more as a collection of activities that must be supported by the physical environment.

Thus, the human resources issues are the most critical factor in the successful or unsuccessful implementation of any alternative officing strategy. "A company's management philosophy, protocol, corporate culture—these are the drivers," says Holey. "It's all about managing relationships back to the organization."

"Alternative officing is less about technology and the artifacts of the office that it is about managing change," agrees Kit Tuveson, vice chairman of the International Facility Management Association (IFMA) board of directors and facility operations manager at Hewlett Packard in Palo Alto, Calif. "The behavioral aspect is huge." Experts warn that organizations that fail to focus on the people issues—what Tuveson refers to as "the softer side" of alternative officing, including everything from management buy-in to corporate culture to the social ramifications for every affected employee—when implementing alternative officing strategies are destined for trouble. "This can represent a radical change for people in an office, and sometimes clients don't realize what an education process alternative officing entails," observes Frederick Johnson, an associate project manager for RTKL.

Though it is clearly within the role of the designer—and his or her best interests—to understand the social issues associated with any alternative officing strategy, experts hesitate to suggest that design professionals should bear the ultimate responsibility for educating the client in these matters. "Designers must be part of a team that includes technology expertise and human resources expertise," insists Thomas Gerfen, president of RMW in San Francisco. "They must form strategic alliances with other professionals, such as business psychologists." A knowledgeable facilities manager can also play a critical role in the process. "Alternative officing concepts challenge us to understand the work place as a performance tool," says Tuveson.

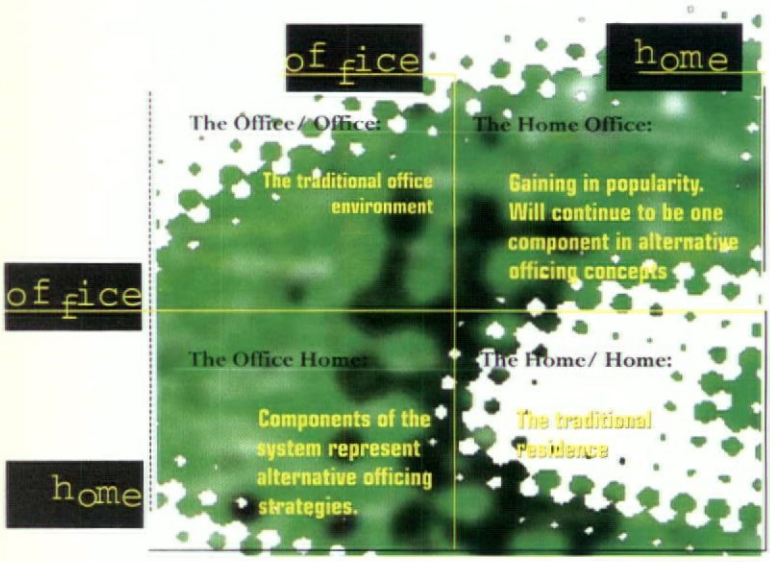
Measuring the value of the work place as a performance tool can yield intangible results, however. "Executives are asking for anything that improves the productivity of the work force," continues Tuveson. "But we are still waiting for conclusive proof that alternative officing can accomplish this. The impact cannot easily be measured in dollars, so a huge amount of faith needs to be put forth."

For this reason, Gerfen stresses the importance of presenting alternative officing as a business solution, rather than an economic solution. "When we talk to clients about alternative officing," he reports, "we don't start off with a discussion about productivity, because it's so hard to define. Instead we try to discover what it is they're really after. What business result do they want to accomplish, and how can that be connected to the knowledge structure of the organization. We talk about efficiency as opposed to productivity."

Unfortunately, designers routinely report that cost savings incentives still drive interest in alternative officing. "Expectations are blown way out of proportion," cautions Gerfen. "If companies think alternative officing is going to save them 35-40% on real estate costs, that just isn't going to happen. In may cases, implementation merely readjusts where the money is being spent." For instance, a hoteling system may reduce space but increase technology, housekeeping and filing costs. And mobilizing an entire sales force to telecommute bears obvious technology costs. "Other people think, 'If we use alternative officing, all our staff is going to be happy and more productive," continues Gerfen. "That's ridiculous. This isn't a magic bullet."

As the myths give way to the realities of alternative officing, the true potential of integrating space, technology and people in the appropriate work environment and for the right reasons will slowly become more apparent. "People think change happens very fast. It doesn't," says Whitaker. "But whenever technological, social and economic forces come together, something undeniable happens."

The work place, like the world, is experiencing that kind of change. Keep taking your nap in it if you like—at your own risk. ◆



John Holey, AIA, president of Holey Associates and a principal of @ WORK Consulting Group, uses this diagram (above) to illustrate how alternative officing concepts relate to more traditional work spaces. "The most interesting piece is the office home," says Holey. "This kind of environment allows flexibility, comfort, a sense of being and can either dress up at one time or dress down at another. The components of that system will be the home, satellite work places, airports, hotels, a primary office location... and the communities and alternative work locations that are developed within that environment."



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Still in Kansas?



What happened when ad agency Sullivan Higdon & Sink invited HOK to create a work environment the likes of which Wichita, Kan., has never seen before

By Ingrid Whitehead



Yes, Toto, we are still in Kansas. Really. Sullivan Higdon & Sink (SHS), in the business of creating image and posture for high-profile clients such as Cessna aircraft, Blue Cross Blue Shield and Pizza Hut, felt it was time to restructure and create a new image for itself. But polishing the shingle on the door was not going to be enough. The 26-year-old advertising agency, Wichita's largest, decided to tear down the walls, and build itself back into an ad agency that could better keep the pace of today's advertising climate, with help from Hellmuth Obata & Kassabaum (HOK).

The desire to re-engineer wasn't a whim. SHS's management (or the "coaches," as the company calls them) created a task force of 18 people from a cross section of the company and employed a consulting firm that specializes in advertising agency strategy. Then the coaches stepped aside and resolved to let the task force decide the fate of the agency.

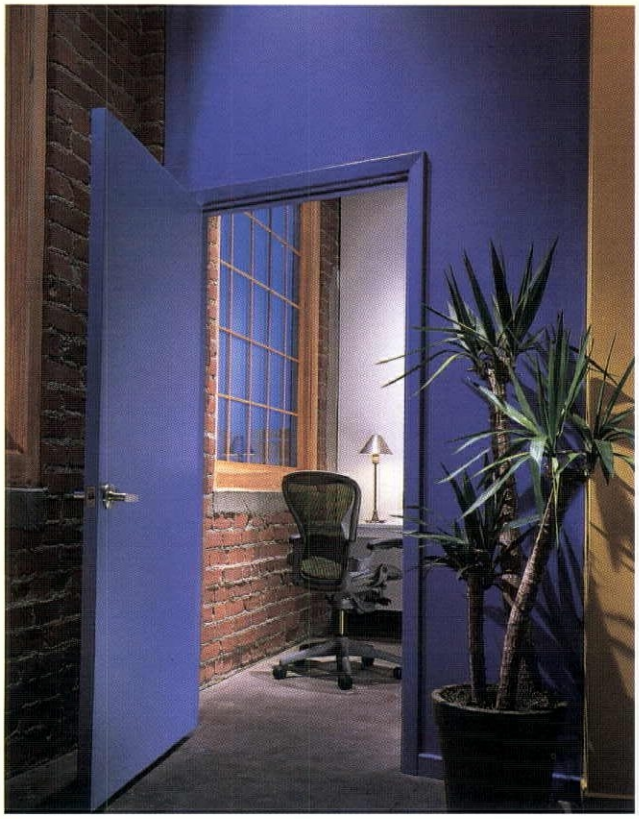
"We don't think being on the bleeding edge is crucial," says CFO Samuel Williams, "but we do want to be on the leading edge."

SHS chose HOK to help it assess its needs and find a new home—not an easy task, as SHS had been in its previous building so long it had become known as "the Sullivan Higdon & Sink Building." The old building's problem was that because it had once been a hotel, rooms tended to be segregated by a surplus of walls, forestalling the open situation SHS sought. HOK and real estate consultant LaSalle Partners scoured the city and found the right location in Wichita's warehouse district.

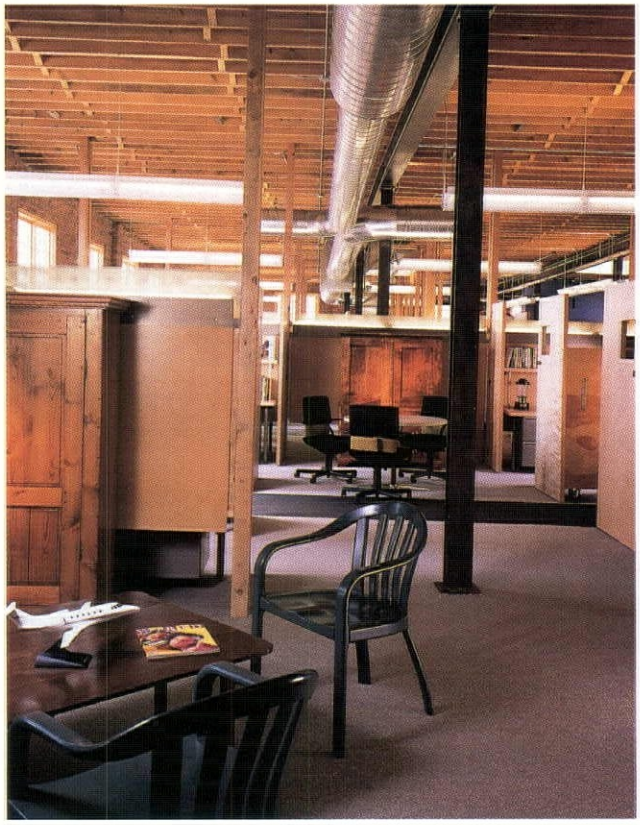
Built in 1938, the new home of SHS had once been the Coleman Lamp & Stove Co. factory, and had been abandoned in the 1980s. SHS realized that by restoring this particular building the agency would enjoy two benefits. Not only would it have the space and impact it needed, it would also aid the rebirth of this section of the city, located a short walk from downtown.

Assessing the needs of the company and its staff, who, apart from the coaches, has an average age of about 30, was another cru-

In with the old, in with the new: HOK found ways to integrate antique pieces with modern furniture and decor at Sullivan Higdon & Sink, such as a century-old fireplace facade that was brought from the old building and put in the new lunchroom as a showcase for some of SHS's many awards (opposite). On the exterior of the building (above), mixing old with new meant a sculpted metal sign with the agency's new logo and a new entryway, which also serves as an outdoor patio accessible from the second floor.



Everything moves at SHS, the furnishings as well as the employees

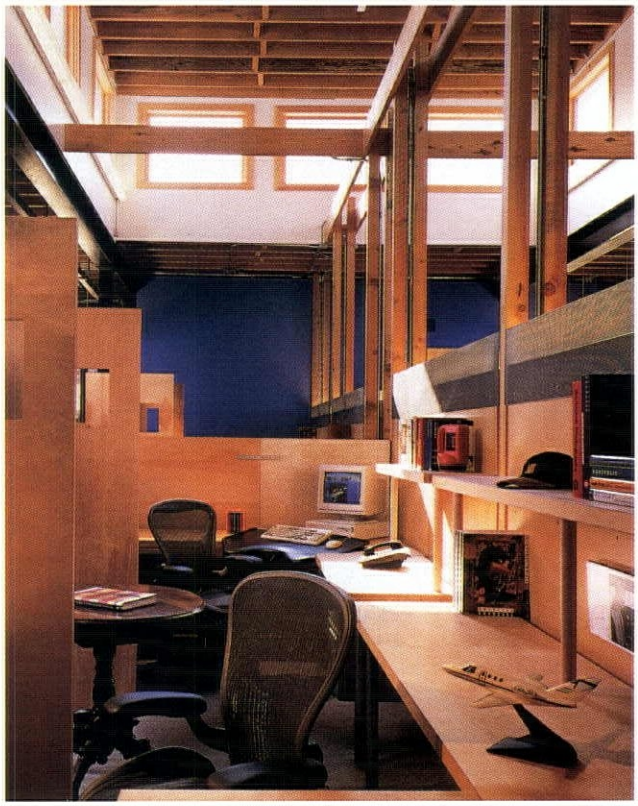


cial part of the process. Senior designer Mark Herman, project manager Nora Akerberg and other members of HOK's team decided the best way to carry out the assessment would be to become a sort of extended family to SHS. Like family, they asked for a place to stay at the old facility and promptly moved in.

"I know every person in that company," laughs Herman. "We interviewed them all in two different ways. The idea was to find out how these people worked, and how they interacted."

Once Herman and his team had this information, the actual building, the budget and an idea of what the employees wanted in their new home, it was time to draft a plan to help SHS achieve the goals of its new regime. ("Make it 'cool,'" was the word from the troops, and an inkling of what "cool" was came from Herman, having shown image after image to the employees.) Those goals were primarily to make SHS's clients happier by making things work faster, better and with less complexity.

HOK condensed its architectural and design solutions into four key components. The first had to do with the employees themselves. HOK recognized that an advertising agency such as SHS had unique needs as far as comfort levels were concerned. Creatives and account managers had to work together in an environment that



would be hip, but not too high tech. After all, we're talking Kansas here, not New York or San Francisco.

The next component to consider was flexibility, because the agency wanted the new facility to be a space to grow in. Third, communication was key. The work and common areas needed to be designed to foster interaction among the employees, teams and the clients themselves. Lastly, both the interior and exterior of the new facility had to project an image that expressed creativity and attitude.

Overall, the message of the reborn company had to be clear. The facility almost had to proclaim: "We care very much about our look and our business, and we will care very much about yours."

The results are startling. Handed a low budget, HOK used inexpensive materials in unique ways. Custom work stations and cubicle panels—all of which are on wheels—are constructed from birch



Using common materials in unusual ways was the key to SHS's successful new facility. Also, the juxtaposition of exposed brick, brightly colored walls, unpainted birch desks and wall panels in each work space, exposed beam ceilings and a new logo gives the space a modern, artsy image that unifies the design (photos opposite and left) HOK condensed its architectural and design solutions into four key components: comfort, flexibility, communication—and an image that expressed creativity and attitude.

doors, while the floors are raw cement with area rugs scattered throughout. Ceilings are mostly uncovered, leaving exposed beams, while brick walls provide an industrial feel throughout the space. Nobody has an office in the new space, but the coaches' work stations are located near an outdoor patio to promote communication among senior management and staff.

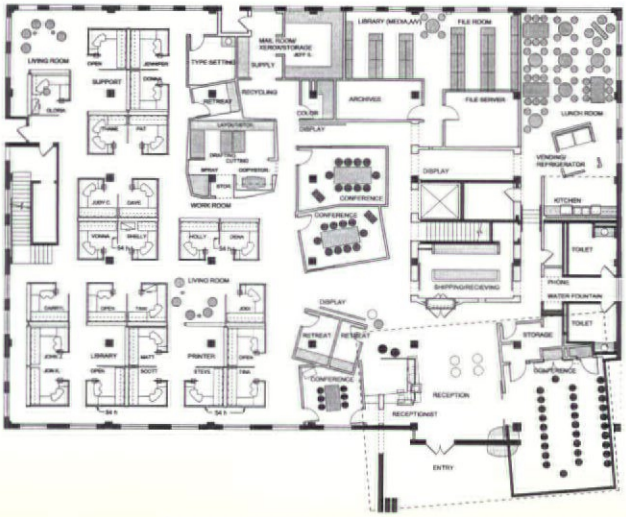
Communication is one thing, noise is another. HOK recognized that to go from an environment where everybody had an office to one where nobody did would have its ups and downs. The design team also realized that privacy would remain important at times, so they scattered enclosed, shared areas throughout. "We call these private areas 'retreats.'" says Akerberg. "These enclosed rooms have telephones, desks and a door."

Besides the retreats, each cluster of work stations has a "living room," a casual area complete with comfortable chairs where team members can meet informally. To help disperse sound, Herman put a fabric-covered panel in each work station, which also serves as a memo board. Also, the team installed a constant volume air flow system, which comes with a degree of white noise to keep distracting noise to a minimum. Williams maintains that although sound was a problem, people are becoming more respectful each day in the new space, so noise levels have dropped considerably.

Technology is key in today's advertising atmosphere, and HOK wired the new facility to reflect that fact. Cabling is run along ceiling beams, and dropped down into 4 x 4 spine columns positioned throughout the space every 20 feet. The columns stay put, while the work stations are designed to be moved when needed. Internet access is universal, and the main conference room contains audio visual equipment for presentations.

Mixing technology with antiques is a design touch that gives the facility its unique look and feel. As well as keeping an old furnace in the reception area to house a video monitor, HOK installed antique pieces everywhere that came from the old SHS building or SHS's private collection. These pieces include several armoires, light fixtures and even a fireplace facade that holds special meaning to the employees: In the old building it displayed several of the company's awards on its mantel—and still does! Juxtaposing such pieces with modern-looking furniture and fixtures, such as the custom metal signage and reception desk designed by a local metal sculptor team, gives SHS a cutting edge image.

"Cool," defined by SHS and interpreted by HOK, may well put Kansas on the map of what's in. ◆





Project Summary: Sullivan Higdon & Sink Location: *Wichita, KS.* Total floor area: *23,000 sq. ft.* No. of floors: *2.* Average floor size: *10,000 sq. ft.* Total staff size: *68.* Cost/sq. ft.: *$41.28.* Wallcoverings: *DesignTex.* Paint: *Sherwin Williams.* Laminate: *Wilsonart.* Drywall: *Gold Bond.* Masonry: *Kansas Building Products.* Carpet: *Lotus.* Ceiling: *Armstrong.* Lighting: *Williams, Halo.* Doors: *Pemdoor/Steelcraft.* Door hardware: *Yale.* Glass: *Pozzi.* Work stations: *Key Construction.* Work station seating: *Herman Miller.* Lounge seating: *Kron.* Cafeteria, dining, auditorium seating: *Vitra.* Other seating: *Vitra.* Upholstery: *Knoll, 1+1.* Conference tables: *Knoll.* Cabinetmaking: *Wend-Wood.* Keyboard support: *Herman Miller.* Signage: *Grotto.* Reception desk: *Grotto.* Elevators: *Otis.* HVAC: *Trane.* Plumbing fixtures: *Kohler.* Client: *Sullivan Higdon & Sink.* Architect/Interior designer: *Hellmuth, Obata + Kassabaum, Inc.; Roger McFarland, principal-in-charge; Nora Akerberg, project manager; Mark Herman, project designer; Peter Dorsey, project architect; Tom Kaczkowski, lighting designer.* Mechanical engineer: *Airstock.* Electrical engineer: *EZ Electric.* General contractor: *Key Construction.* Lighting designer: *Hellmuth, Obata + Kassabaum, Inc.* Furniture dealer: *Goldsmiths.* Photographer: *Steven Hall/Hedrich Blessing.*



Scaling the New Jersey Alps



Hoffmann-La Roche teams with Gensler and The Hillier Group to create a team-based office building whose goal is nothing short of transforming the way the Swiss pharmaceutical giant works in Nutley, N.J.

By Ingrid Whitehead

Switzerland is usually stereotyped as orderly, tasteful, uniform, elegant and breathtaking. Of course. What else would anyone expect of a country known for precision engineering, quaint mountain villages, scientific and medical instruments, cheese, industrial machinery, skiing, time pieces, the Alps, chocolate, political neutrality, Johanna Spyri's *Heidi*, international banking, yodeling and three official languages, German, French and Italian? New Jersey is also stereotyped in a distinctive if less flattering way. Though no Switzerland, the Garden State defies its stereotypes with a beauty that lies in the contradictions between extremes—including a mini-city owned by a Swiss family in Nutley, N.J., just 10 miles outside of New York City.

That mini city is the campus of Hoffmann-La Roche, the $80 billion pharmaceutical giant that takes up 125 acres of Nutley and provides jobs for some 5,000 people. Recently, the interior design firm of Gensler teamed with the architecture firm of Hillier Group and Hoffmann-La Roche's own director of architectural planning and design center/real estate services, Don Raney, AIA, to create a seven-floor, 225,000-sq. ft. operations center on the company campus that brings a little piece of Switzerland to this side of the Atlantic Ocean. Building 1, not surprisingly, is orderly, tasteful, uniform, elegant and noticeably lacking in extremes.

There are other sources of inspiration, to be sure. From landscaping to filing cabinets, glass to artwork, the project team gathered materials and products from all over the world to create the building, which stands out in contrast to other structures on the campus—each different in its own way and marking a different period in the development of the New Jersey headquarters. From its conception, Building 1 was set up to be a unique, academically

Let there be light: Skylights, special glass from Japan and a highly reflective ceiling surface serve to bring the sun deep into Hoffman-La Roche's Building 1, as evidenced in the bright, two-story studios (opposite), hallways and team work spaces (above).





conceived project—a true alternative office to improve the way Hoffmann-La Roche works.

The old Building 1 was a mix of private offices and open plan work stations. Its location, amount of floor space, number and location of windows and proximity of support staff were delineated by status in the traditional mold, and seemed to Raney and his team to have little to do with how much space was actually needed by the employees to achieve their business goals.

Raney invited four A/E teams in a paid design competition to submit proposals for Building 1. Hoffmann-La Roche's objectives were outlined by an internal Hoffmann-La Roche team. Backing the entire effort was the company's president, Patrick Zenner, who pointedly asked for a work environment that would foster a reduced time from drug discovery to market, co-locate clinical development departments with sales and marketing, and create an atmosphere that would promote interaction between employees.

At the same time Hillier Group and Gensler were awarded the project, Raney summoned another team of organizational and design consultants from Cornell University and Massachusetts Institute of Technology, who brought to the table all the latest research on alternative office solutions. Other consultants, covering disciplines as varied as "green architecture," color and lighting, were brought in as well. Nothing but the best expertise would do for Hoffmann-La Roche employees.

Once the project began in earnest, Raney encouraged the design team to be as innovative as possible, making it his duty to "sell" the team's ideas to senior management. "The goals of the employees who work in this building are to get drugs through the FDA process and to market," says Raney. "They are doctors engaged in clinical trials, marketing people and sales people working in teams. Getting a drug to market usually takes about seven years. We're trying to cut that time down by putting people in an office that promotes teamwork and interaction. We came up with some dramatic ways to do that."

It's okay to shut the world out of your study at Hoffmann-La Roche

The drama begins with the floor plans, which are organized into "neighborhoods." Each floor offers two two-story high studios, which divide the compact building into four smaller quadrants, and provide a visual connection to the exterior site through two-





story bay windows. Six to eight conference rooms or "team work rooms" are also located on each floor. The layouts of offices, or "studies," are designed to make the studios easily accessible to meeting spaces—the average distance between them is 50 ft.

The creation of the 7-ft. x 10-ft. study replaces the private office for all levels of staff. This concept comes from a carefully researched theory that suggests that the bulk of space in a conventional office is underutilized. The study, which Gensler has patented, is a private "think cell" that is fully wired (cabling drops from the ceiling into columns that feed electricity to the study) and meant to be used as a private space.

Changing from a traditional private office and open plan workstation set up to one where everyone has a one-size-fits-all private "study," (opposite, bottom right and below) can be an emotional challenge—it's not easy to give up coveted personal space. Gensler and The Hillier Group made it a little easier by designing several different kinds of spaces for employees to meet in, including large rooms for presentations (opposite, top left), smaller "team work spaces" (opposite, top right) and coffee bars on every other floor (opposite, bottom left).



An employee can close the study's sliding door (complete with lock), yet still see through fritted glass panels and interact with co-workers. Each study is equipped with its own Personal Environment Module (PEM) of environmental controls which let the employee regulate his or her own level of air, heat and even white noise. "The studies are designed like a first-class railway car," explains Patric O'Malley, Gensler vice president and project director, "where maximum efficient use of space is key."

In keeping with this efficient use of space, Hillier Group and Gensler designed a variety of spaces throughout the building where teams can interact. Large, two-story-high group work areas divide the compact building into four smaller quadrants. Sixty five team work spaces are scattered strategically throughout, while coffee bars are located on every other floor.

Is caffeine not wanted on some floors? Hardly. The design team wanted to encourage random encounters between various employees. Who knows? Perhaps an employee working on drug X will see an employee working on drug Y, they will start to chat—and the idea for drug Z will be born. "Constructive inconvenience," says O'Malley. "We wanted to raise the ambient information level in the building."

A place where ambiance and ambient information can be shared is the building's center stairway, which has everything to do with one of the most crucial concepts in the design—daylighting. The atrium staircase is beneath a skylight and surrounded by glass, all of which was carefully orchestrated to bring the sun's rays into the building's center and send it out into the surrounding work spaces. Layers of polarized glass, specially made in Japan to direct light in a deliberate way, are used on all the windows and skylights to bring light deep within the building.

Daylight penetrates so far indoors because of horizontal lucite prisms stacked inside two glass panels. The panels have an acid etch

that diffuses glare, and the assembly is designed to work with the light reflecting acoustical ceiling to bathe even the deepest corners in warm light. Some of the windows around the perimeter of the building are shaded with 90% density mesh fabric shades tied to both a solar tracking sensor and a daylight sensor, which raise and lower the shade according to the sun's position and brightness.

Japanese glass was just one of the international products used in this building. Products also came from Germany, Italy, France and Switzerland, all carefully chosen or designed specifically for the building (including the filing cabinet knobs, which were lengthened to provide easier access for New Jersey fingernails!) Cultural flair also can be found on every floor in the huge, commissioned paintings that hang on walls near the center of every floor, and create a virtual art gallery on the ground floor.

Art and culture aside, Raney admits that emotional challenges are still in effect from employees who once had large private offices and now must work in a classless system. "I figure that there's a two- to five-year adjustment period," admits Raney, "and at this point it has only been a few months. The basic premise is that good ideas can come from anybody in the company, and having equal space among everybody encourages that. However, in reality it takes some getting used to."

Compact, efficient and environmentally sound, Building 1's design team has taken the chaos out of the office. "We'd like to put this building on a New York city block," says Hillier Group project architect Phil Dordai. As a matter of fact, what business community anywhere couldn't benefit from having 225,000 sq. ft. of light, productivity and order? ◆

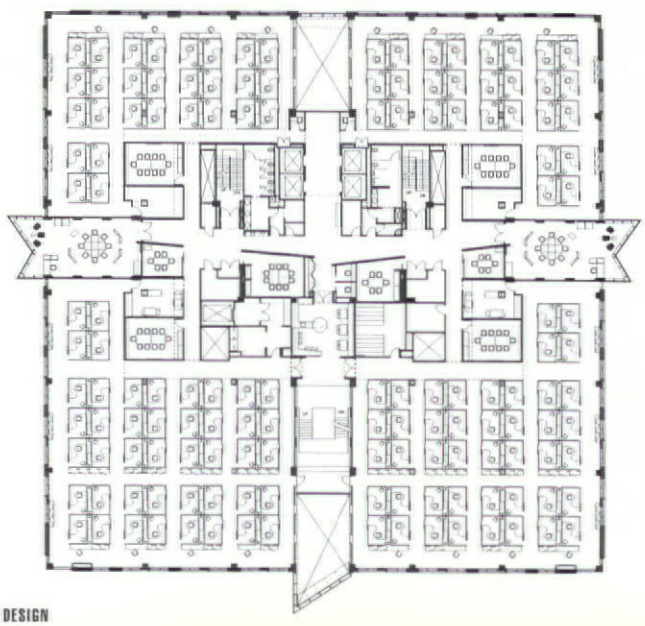


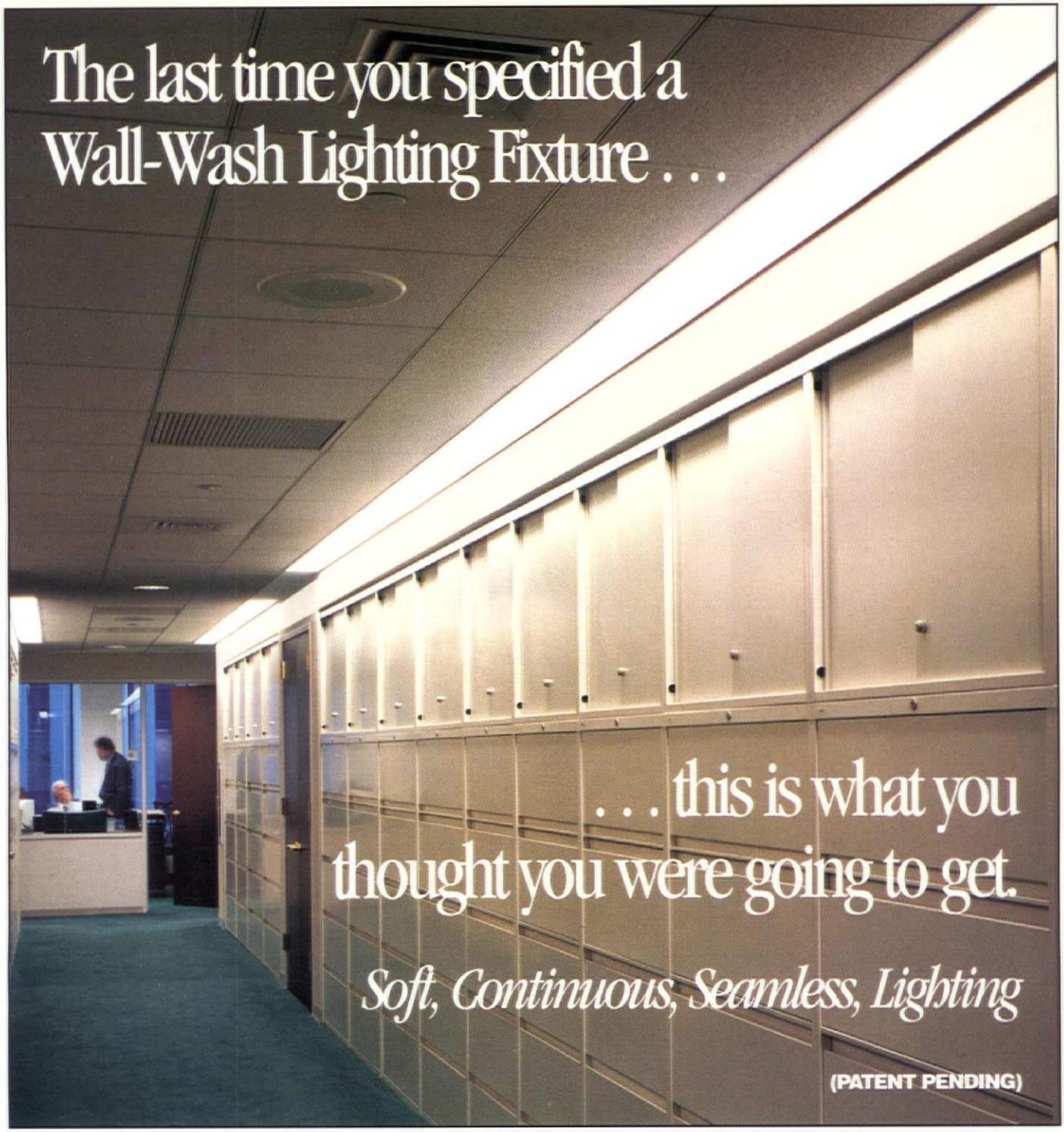
Project Summary: Hoffmann-La Roche, Inc. U.S. Headquarters

Location: *Nutley, NJ.* Total floor area: *225,000 sq. ft.* No. of floors: *7.* Average floor size: *32,000 sq. ft..* Total staff size: *992.* Wallcoverings: *Knoll, Forbo.* Paint: *Donald Kaufman Color by Conlux.* Laminate: *Micarta.* Dry wall: *Sloan.* Resilient flooring: *Natural Cork Ltd., Forbo.* Carpet: *Mohawk.* Carpet fiber: *DuPont.* Ceiling: *Decoustics, Ceilings Plus, USG Interiors.* Lighting: *NeoRay, Lightolier, Halo, Engineered Lighting Products, Louis Poulsen, LiteLab, Hyrel, Bega, SPI.* Window treatment: *Mecho Shade.* Work stations: *Unifor.* Work station seating: *Vitra.* Lounge seating: *Knoll, Herman Miller.* Coffee bar seating: *ICF.* Conference seating: *Knoll, Vitra, Herman Miller.* Upholstery: *Knoll, Herman Miller, Vitra, ICF.* Conference tables: *Haller.* Coffee bar tables: *ICF.* Other tables: *Knoll, Haller, Vecta.* Files: *Meridian, Haller.* Architectural woodworking and cabinetmaking: *Sloan.* Planters: *Gainey Ceramics.* Signage: *ASI.* White markerboards: *Egan Visual.* Prismatic glass panels: *Figla USA.* Client: *Hoffmann-La Roche, Inc.* Building architect: *The Hillier Group; Alan Cimacoff, AIA, project principal; Philippe Dordai, RA, project architect; David Hingston, AIA, project manager; Russell Swanson, AIA, project coordinator; Brooks Critchfield, Janet Garwood, Leonard Groom, Michael Horace, Tomas Kasman, Charles Maira, John Mulliken, Serge Olhovsky, Mac Rawley, Abeth Slotnick, Kirsten Throft, Pat Tine, Peter Weingarten, project team.* Interior designer: *Gensler; Patric O'Malley, AIA, project director; Yee Leung, AIA, technical director; Joseph McMahon, senior designer; Joseph Brancato, AIA, partner-in-charge; Lisa Borgmeier, Rocco Giannetti, William Staempfli, project team.* Landscape architect: *The Hillier Group; Tom Stearns, Tim Maness.* Structural engineer: *The Cantor Seinuk Group.* M/E/P engineer: *R.G. Vanderwell Engineers.* Civil engineer: *Travers Assoc.* Construction manager: *Gilbane.* Daylight/glass consultant: *Carpenter/Norris Consulting.* Telecommunications consultant: *CS Technology.* Audiovisual consultant: *Smith-Meeker Engineering.* Curtain wall consultant: *Curtain Wall Design & Consulting.* Security consultant: *Schiff & Assoc.* Acoustical consultant: *Acentech.* Hardware consultant: *Adolph Soeffing & Co.* Energy consultant: *Roger Preston & Partners.* Environmental consultant: *Croxton Collaborative.* Lighting designer: *Hilman DiBernardo.* Photographer: *Peter Aaron/Esto.*



In Building 1, meetings can be spontaneous, because of the availability of conference areas. Each floor has two 800-sq. ft. "studios" (above). These flexible large rooms intended for teaming functions are on outer walls and have glass walls that extend two stories. Studios make efficient use of natural lighting and provide a sense of open space.





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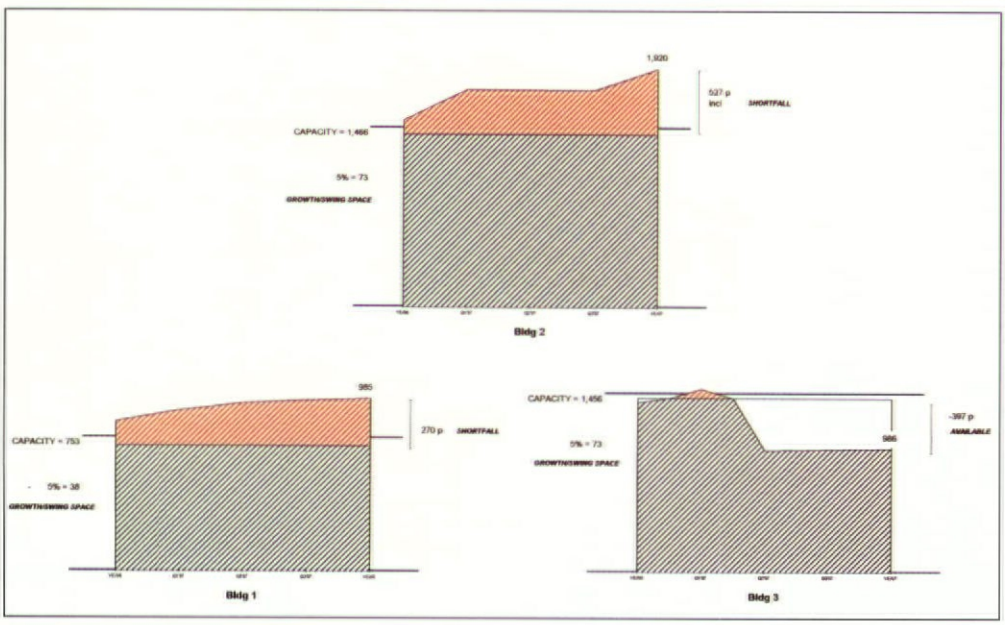
When a business needs an infrastructure to provide employees effective work environments, it's a job for the architect as fixed asset manager

By Keith Keppler

Where were you in the early '90s?

Can you even remember those dark days? The gospel was cost-reduction, re-engineering and rightsizing. Major users and operators of corporate real estate took aim at occupancy costs and found ways to cut them down to size. Real estate professionals, architects and interior designers were willing accomplices to what often amounted to triage as they helped their clients leave high-profile central business district locations and find smaller, simpler and much cheaper facilities in the suburbs.

Today these leaner organizations are rebounding with vigor. Demand for performance is driving corporate strategy. Value-based management is the new buzzword in an environment where shareholder return is at the top of the priority list. Unfortunately, many corporate decision makers still perceive real estate and facilities as cost centers rather than value-enhancing components of a break-through business strategy.



Overcrowding or architecture? Tracking the gap between growth/swing space and projected staff levels over the four quarters of 1997 in an organization's three buildings (left) helps define productivity in terms of occupancy. While two of the three buildings will have a shortfall, the third is expected to show a surplus.

The advice industry: Why are designers getting crowded out at the top?

In truth, forward-thinking architects and interior designers have long been in the vanguard for creating value as it relates to workplace productivity. Because of their traditional role in the programming of facilities, architects and interior designers have an unusual opportunity to influence the relationship of form to function. Equally important, they are in a position to help make corporate real estate assets contribute actively to the overall productivity of the organization.

However, this privileged position at the right hand of the client early in the decision-making process is easily pre-empted by a growing list of other advisors, including management consultants, real estate consultants and whole new categories of "change agents." Indeed, any of these would-be advisors can make a convincing case for the aptness of their particular consulting perspective. All could easily demonstrate how their command of such occupancy issues as business strategy, property values and work process engineering would affect corporate success.

It is up to the members of the architectural community to articulate the advantages of their capabilities as gatherers and evaluators of information, spatial problem solvers and construction administrators. Furthermore, they must validate their stance as participants in a planning and implementation process rather than a transactional one. At the same time, they must acknowledge that occupancy planning services benefit from a solid real estate advisory perspective.

By strengthening its service offering with the skills of a real estate professional, a design firm can provide the client with both the insight and neutrality required of a true consultant. Such real estate talent is increasingly part of the human resource mix in

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progressive design organizations that seek professionals with additional experience and training in business disciplines.

The link: Worker productivity and space utilization are actually related!

In their role as occupancy advisors, the design firm and its specialist colleagues evaluate space in terms of the business needs of the client's organization. By developing a thorough understanding of how the client measures its own success and calibrating that measurement to the demand for staff, they establish a critical relationship—the linkage between employee productivity and optimal space utilization. Because the value of every employee is receiving increasing scrutiny, the design firm's objective is to establish a strategy that maximizes the productivity of personnel and the efficiency of the spaces they occupy.

The result is cost savings achieved through optimized real estate. The facility's performance is measured against the client's business performance in order to achieve effective space utilization in the present. Furthermore, pinpointing the relationship between space and productivity prepares the client to make a directed series of real estate decisions with relevant cost analyses in the future.

This construct is the differentiating one. The fixed assets of a corporation are liabilities unless they truly support the activities they house, namely the core business of the organization. Who knows better how to link space to productivity than the team that plans and designs the workplace?

How do you measure success in occupancy? A few critical numbers represent success in every business. For a securities firm, it is assets under management per employee; for a large credit card operation, it is the volume of card charges per employee; for customer service centers, it is call volume and average length of time per call; for publications, it is volume and value per employee; for insurers it is the volume of claims processed.

The questions implied by those numbers focus on how anticipated changes, such as new business strategies, as well unpredictable changes, such as fluctuating market conditions, will affect measures of success. Astute business leaders and their occupancy advisors will actively pursue the link between these business changes and demand for staff. For them, success in occupancy hinges on how an organization can most efficiently supply the demands created by staffing changes.

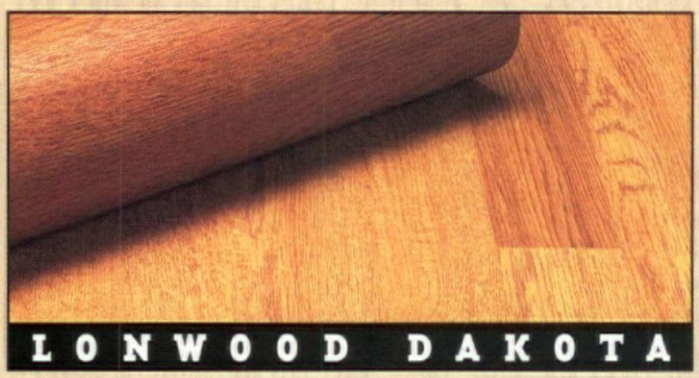
Why is this information particularly useful? Success measures tell the organization what it what it means to be productive, as an employee in a business unit or as a company and a viable competitor in an industry. Once there is an understanding of the linkage between space and productivity, it is time to benchmark the supply side of the equation.

The laws of supply and demand: Measuring today's needs—and tomorrow's?

In order to benchmark the existing situation, the occupancy advisory team analyses the capacity issues. How much space is the organization occupying now? Where? How is it configured? What are the costs? Key issues are measured in 1) $/sq. ft., 2) $/person, 3) sq. ft./person 4) total occupancy $.

Because the ability to anticipate demand is crucial to an orderly response and a provision of space, occupancy advisors help their clients project the future.

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Once the "line is drawn in the sand" with benchmarks, an organization has a context for evaluating the affect of requirements, tomorrow or three years from now, as it evolves to meet inevitable change. Carefully framing their questions, the advisory team constructs a model of the future organization with regard to employee growth, space requirements and available alternatives.

Economic analysis compares the demands of tomorrow's organization to the current benchmarks and puts that information in perspective. The accuracy of forecasts is enhanced when the links between business activity, employee productivity, and optimal space utilization are clearly understood. In other words, business activity, whether it is making widgets, processing insurance claims or managing portfolios, can be translated into the number of employees required to sustain the level of activity. In turn, the employee base translates to the amount of space required to support the work process. People provide the delta or factor of change.

Occupancy advisors translate the critical data into useful, comprehensible ratios: 1) occupancy cost/person, 2) occupancy cost/square foot, 3) $/business unit of success, 4) potential occupancy savings targeting reduced cost/sq. ft., and 5) potential occupancy savings targeting improved space utilization. The value of pending action can be gauged as a value—a measure of savings or cost avoidance. Consequently, decision-makers have the tools they need to shape a more successful future.

Focus on the workplace: Are you exploring all the options?

So where do experienced advisors look for improvements? Redeployment of space, the power tool of re-engineering, is still valuable. Disposition, acquisition or reconfiguration of existing properties allow organizations to exploit current real estate market conditions.

However, less expensive space is not always the optimum answer. More effective use of the existing portfolio can contribute to productivity by reducing churn and employee turnover. Again, productive people are the key to real cost savings.

The primacy of workplace and work process places the architect at the pivot point in occupancy effectiveness. The architect's understanding of such relationships as space standards/work functions and churn rates/costs comes as the result of years of experience in space programming and planning. This specialized knowledge gives architects and interior designers primary access to opportunities to improve performance.

Numerous other possibilities are worth exploring. Alternative workspaces, for example, are designed to enhance work processes by allowing organizations to model the potential for savings along various scenarios for transforming the workspace. Technology, too, affects productivity as desktop dollars and through the cost of connectivity. Occupancy advisors consider technology's contribution as resource and expense as part of alternative workspace applications.

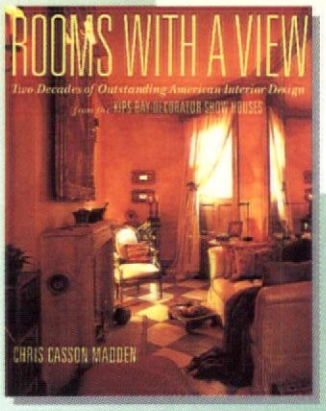
In the promising markets of the late '90s, value outranks cost on the corporate scale. The best asset manager understands the hierarchy of asset value. A healthy business needs an infrastructure that supports growth by providing its most valuable assets—the employees—with effective work environments. Not surprisingly, the business's advisor is often its architect. ◆

Keith Keppler, a senior vice president with IA (Interior Architects), leads its Occupancy Advisor Services.

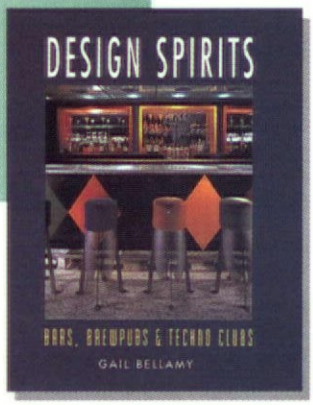


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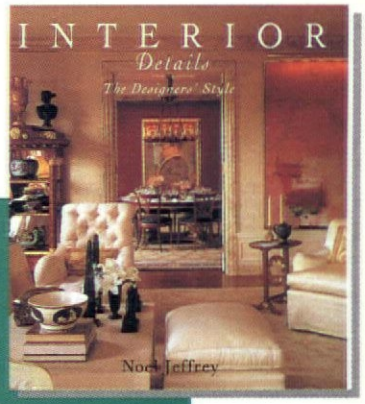
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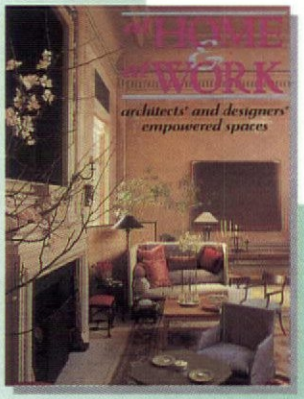


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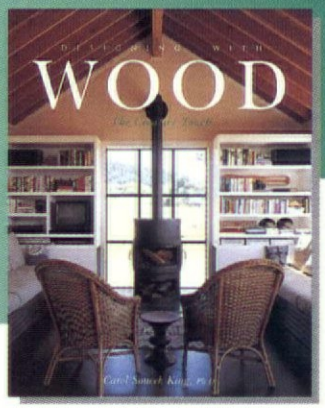


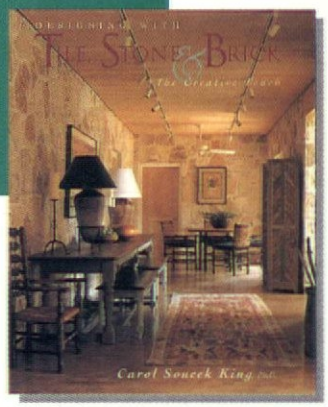
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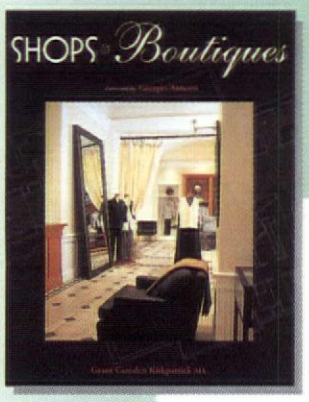
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Ever See a Building Move?

Like other powerful design tools coming from the computer, 3D modeling and animation can be very effective—if used wisely and well

Molly M. Scanlon

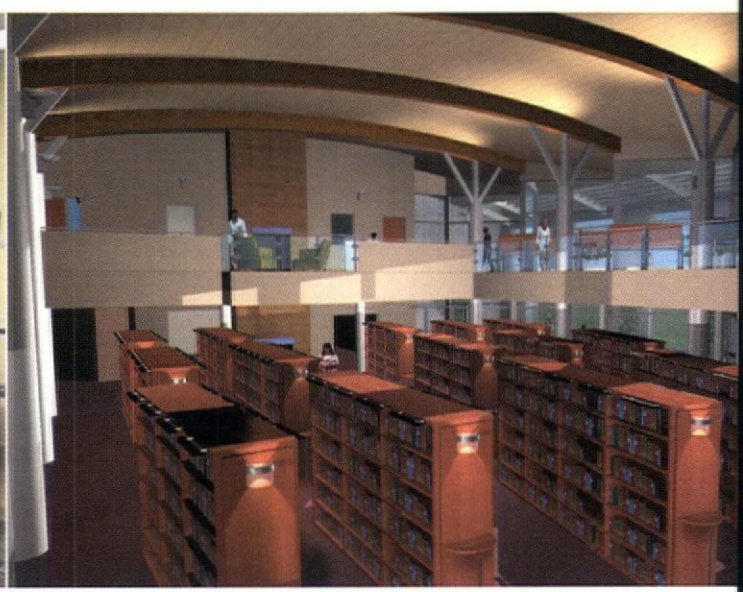
Do Mickey Mouse, Daffy Duck or Beavis and Butthead really move when we see their images "move" on screen? If you still believe in the tooth fairy, the answer is yes. But such is the power of animation that we *want* to believe they are in motion no matter how old we are.

What is animation? Animation traditionally is the portrayal of an object in motion by photographing a series of drawings, each showing a stage of movement slightly changed from the one before, so that the objects in them seem to move when the drawings are projected in rapid succession. You have seen it in TV commercials, Saturday morning cartoons, movies and video arcade games. But have you incorporated animation—one of the key design tools of the future—into your interior design practice? Dust the cover off your computer manuals and begin the latest technology learning curve for 3D modeling and animation.

Before 1990, animation was limited to the entertainment industry because of the millions of dollars of production time and equipment needed to finish a film or TV commercial. With the creation and availability of modeling and animation software for the personal computer, animation has been introduced to non-entertainment markets such as interior design, architecture, product design, education, training and corporate communications and marketing. The basic process is the same for either industry. However, instead of spending millions of dollars, you can get interior design presentations priced in the thousands of dollars.

Today, designers in interior design, architecture and engineering are among the largest groups of new users of this technology. The first versions of modeling software were released in the early '90s, when many real estate development and construction markets were in a recession. With the construction market reviving, you're probably finding that the multimedia explosion has piqued your clients' interest, and they are no longer satisfied with reviewing floor plans, elevations, ceiling plans, catalogue tear sheets and fabric swatches on material boards. Clients know that new technology is available to allow them to better understand and make more informed decisions about the environment you are designing for them. As a result, they are increasingly requesting 3D modeling and animation.

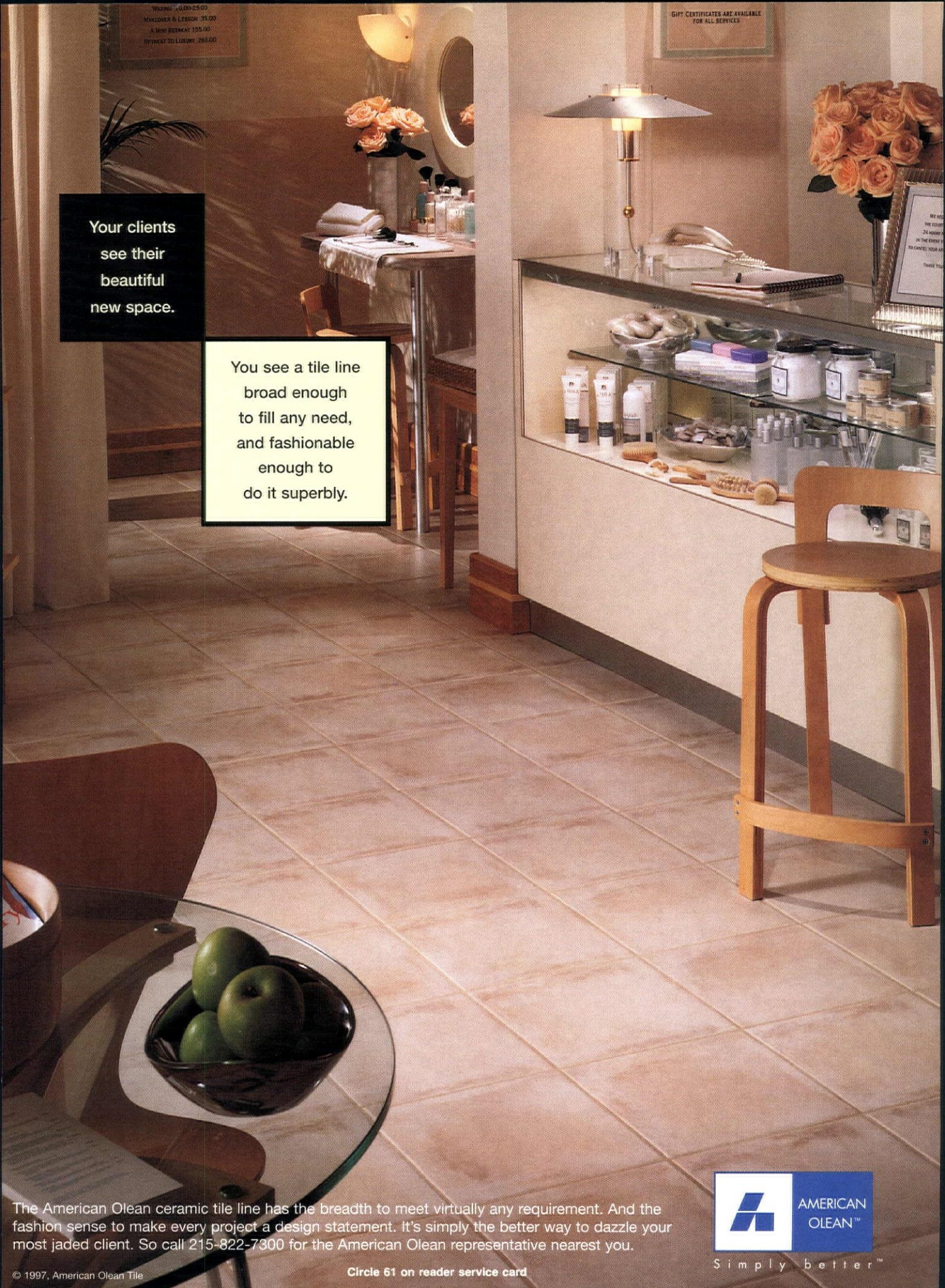




Setting business goals: Why would you use 3D modeling and animation?

You won't find 3D modeling and animation used on every project. However, the medium excels in design reviews on large scale projects, marketing efforts, government agency reviews and capital fund-raising for the client. During a design review, animation can replace static renderings and physical models with greater detail. The client makes better-informed decisions, having seen a presentation form he or she understands: television.

Another popular use is for marketing space in commercial office buildings. How can the leasing agency describe a building? Showing a QuickTime movie or QuickTime VR of a space to a potential client can be much more effective than traditional floor


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plans. Development firms now looking for 100% leasing before opening a building or beginning construction often find that animation helps the tenant perceive the project to be "real" and clearly understands what he or she is buying.

Similarly, for healthcare, civic projects such as libraries and museums, and religious facilities—wherever philanthropic donations are needed to build—animation can be very effective. Raising money for such facilities is tougher than ever, as designers must realize. For this reason, animation can successfully be incorporated in full video presentations to potential donors to communicate the functional and design related features of the project.

Understanding the technology: How do you create a 3D moving image?

Using a CAD or modeling software package, you start building a 3D modeling and animation presentation by creating a wire frame of the spaces similar to a paper volume model. Then you add to the wire frame such details as case work, exterior windows, doors, light fixtures, furniture and accessories. Once everything is computer modeled, you add finish materials (texture maps) to each of the objects in the wire frame. With the model built, you light the scene and create motion paths by determining which areas and views are important to the project. Once this is all created you "render" the images (30 image frames per second for each motion path for "real time" viewing) with the computer. To complete the process, you play back the images.

Easy as it sounds, the process can actually take a great deal of time. The time and effort is all related to the level of detailing within the modeling, the number of motion paths needed for the project and your level of experience. You can do this yourself, as some architects and engineers have been doing for years. Or you can contract with a variety of computer animation services around the country to create the animation. The arrangement is similar to hiring a traditional model maker and/or professional rendering artist.

What should you ask of a prospective firm if you decide to outsource the computer modeling and animation?

- A demonstration tape of animation of past projects.
- A portfolio of work. This should tell you if the firm has done your type of project before, and whether or not it can give you or your client the level of detail to satisfy your communication needs.
- Assurance that the firm has the technology to produce the work in a timely manner.

Most clients ask for presentation techniques far beyond the capacity of current technology or even what is practical for communicating to an audience. That's because the technology is new and clients haven't had a first-hand opportunity to learn what works and what doesn't. An experienced animation group can explain what techniques are effective and meet a reasonable budget and schedule.

Of course, if you want to work with an animation consultant, you will need to share some information about your project:

- The purpose of your presentation, identifying the audience and why it needs animation.
- An outline story in paragraph form or a series of bullet points about the project you need to communicate to the audience.
- Available 2D CAD computer files from your office.
- Available 3D wire frames from your office.
- The current design phase of the project (schematics, design development, or construction documents).
- The project's schedule and deadlines.
- The level of desired detail, including massing detail, medium detail or high end detail.
- The number of interior rooms and views.
- A range for the budget for presentation materials.
- Any photographs, live video footage or any other information that need to be incorporated in the animation.
- Samples of your traditional drawings that the animation firm will use to define a scope for the project.

Setting time and cost: What does it take to walk through cyberspace?

Once you have covered these issues on the project, the animation consultant should be able to give you a defined project scope in writing with a budget and schedule. Budgets can range from as little as $5,000 to upwards of $200,000. The fee is directly related to the size of the project, the magnitude of the modeling and the number of motion paths. The cost of animating a typical interior ranges from $3,000-$10,000 per room with high end detail.

Does this sound expensive? Just remember that once the model is built you can get other by-products from the work effort. Most clients use digital files for large plots or poster prints, slides, inserting images into marketing brochures, CD-ROM presentations and their web site.

A good animation firm should be able to provide finished materials in a matter of weeks. Typical schedules tend to fall in two-, four- and six-week increments. The firm you select should have an adequate number of computers available to complete the thousands of frames needed for animation within this interval.

Animation does devour computer power and time. At 30 frames per second and the computer taking 3-10 minutes per frame, you will find that seconds and minutes of animation require a large number of computer processors to finish the final renderings. The author's firm, for example, has over 30 computers for rendering images 24 hours per day to meet client demand.

As technology advances you will see the quality of animation significantly increase and the budget and schedule reduced. In the animation business we believe the technology curve is actually flat. That's because it is a straight line pointing upward with changes occurring daily as new software and hardware become available.

If you are hesitant about using this technology for design, consider this: Unlike CAD, which tends to address construction documentation issues, 3D modeling software is made for the designer. As an architect, I believe that 3D modeling will change the design and construction documentation industry for years to come. Many design firms are already using 3D drawing in their documents to better convey to a contractor how to build the project. CAD, introduced in the 1980s, basically replaced hand drafting. 3D modeling and animation will open up new avenues of communication and appeal to a wider variety of audiences than you ever experienced with CAD.

Personally, I am looking forward to the 22nd century design tool—the Star Trek Holodeck. It would be great to and ask the computer for anything you want and have your client see it first hand. Until then, animation is the next best thing—ready to beam you up into the world you and your client are about to construct. ◆

Molly M. Scanlon, RA, is director, client services, for Ayres Group Animation, San Diego, Calif.

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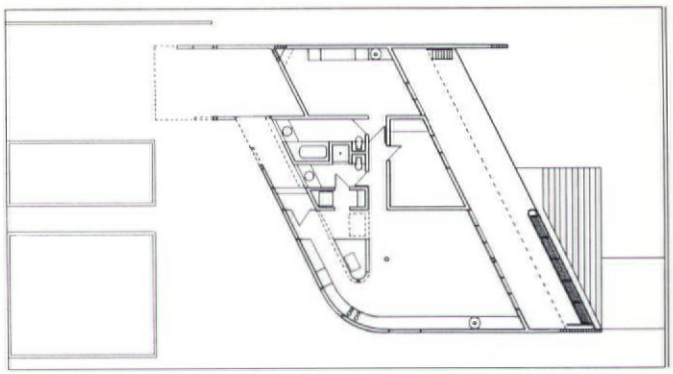
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Buildings You Can Eat



McDonald Residence, Stinson Beach, Calif., 1989, from Stanley Saitowitz.

Stanley Saitowitz, edited by Michael Bell, 1996, New York: Princeton Architectural Press, 136 pp., $27.95 cloth.

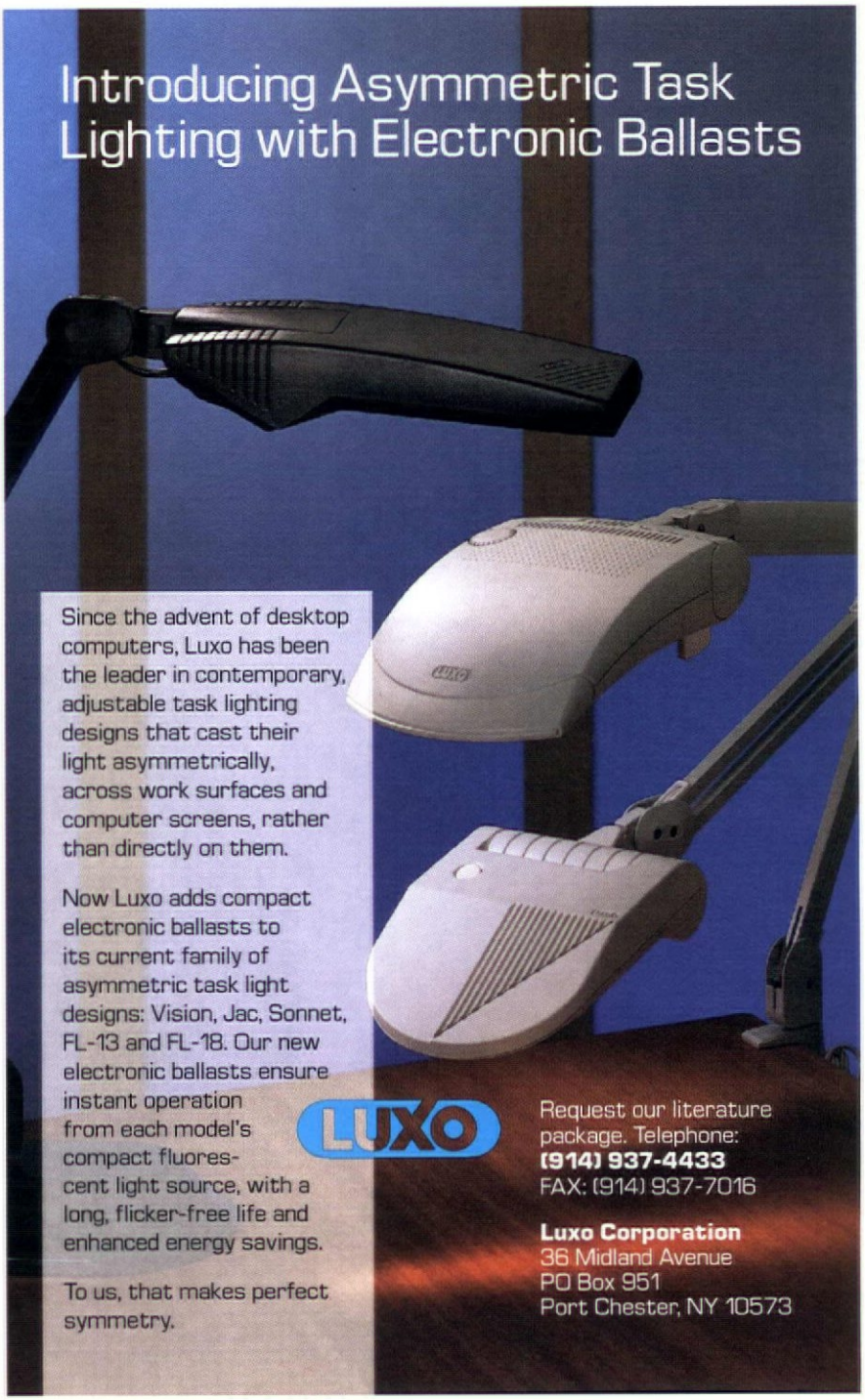
Is architecture more like cooking than art? For San Francisco architect Stanley Saitowitz, architecture changes people's lives much as food changes their bodies. Right or wrong, the buildings he creates, such as the California Museum of Photography, Riverside, 1990, Bischoff Residence and Studio, Oakland, Calif., 1995 and New England Holocaust Memorial, Boston, 1995, exemplify his concern with "nature's mode of operation." In his imaginative use of form and material, he plays curves against orthogonals and smoothly finished materials against rough industrial ones to celebrate their man-made essense in ways that should delight his fellow practitioners.

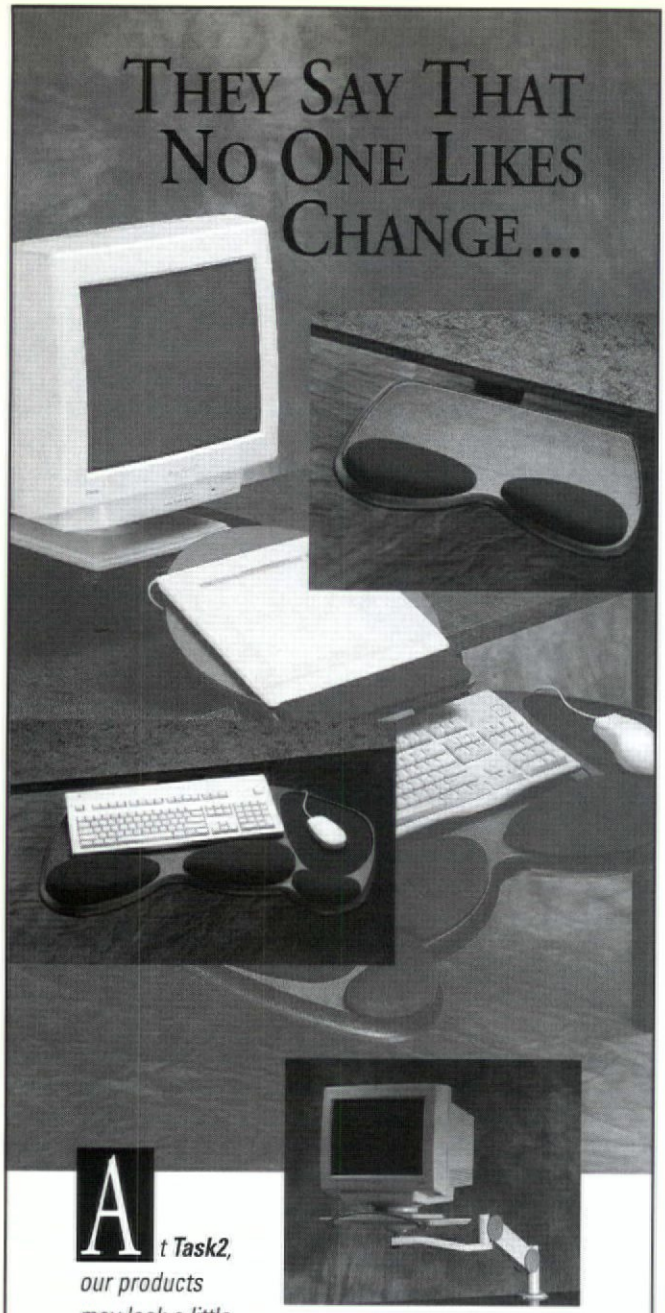
Borobudur, by Louis Frédéric with photography by Jean-Louis Nou, 1996, New York: Abbeville Press, 348 pp., $125 cloth.

Lying at the very center of Java, among the largest of the islands in the archipelago nation of Indonesia, Borobudur ranks as one of the world's most splendid Buddhist monuments, as esteemed as Angkor Wat. Now that the 8th Century masterpiece has been carefully restored, author Louis Frédéric and photographer Jean-Louis Nou have captured its story and imagery in a superb volume, *Borobudur*. The book, fully annotated and lavishly illustrated with sweeping views and detailed close-ups, is a tour de force that may be the next best thing to experiencing this portrayal of heaven and earth in person. Architects and designers should find its imagery hauntingly beautiful.

The Maya Textile Tradition, by Margot Blum Schevill, Linda Asturias de Barrios, Robert S. Carlsen, James D. Nations and Linda Schele with photography by Jeffrey Jay Foxx, late June 1997, New York: Harry N.Abrams, 232 pp., $49.50 cloth.

Though Mayan culture, whose mastery of architecture, astronomy, writing and art still inspires us today, collapsed under pressure of





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the Spanish conquistadores, some four million Maya have persevered to this day in the stark highlands and dense rain forests of southern Mexico and Central America. As gloriously demonstrated in *The Maya Textile Tradition*, introduced by Linda Schele, a professor of art at the U. of Texas, Austin, written by four leading Mayan scholars and photographed by Jeffrey Jay Foxx, the art of Mayan textiles is one of the most breathtaking artifacts of their survival—richly colored and figured, and sure to inspire today's designers.

Horta: Art Nouveau to Modernism, edited by Françoise Aubry and Jos Vandenbreeden, 1996, New York: Harry N. Abrams, 232 pp., $60 cloth.

Long before Frank Lloyd Wright was preaching the virtues of organic architecture, Belgian architect Victor Horta (1861-1947) was practicing it in the style he helped introduce to the world, Art Nouveau. *Horta: Art Nouveau to Modernism*, the only comprehensive monograph on the architect, combines original drawings, archival images, essays edited by Françoise Aubry, curator of the Horta Museum and Archives, and Jos Vandenbreeden, architect and director of the Sint-Lukasarchief, both in Brussels, with newly commissioned photography by Reiner Lautwein. The result is a richly detailed and handsomely illustrated tour of Horta's distinctively sensuous world.

Fountains of Rome, by Mario Sanfilippo with photography by Francesco Venturi, 1996, New York: Vendome Press, 192 pp., $65 cloth.

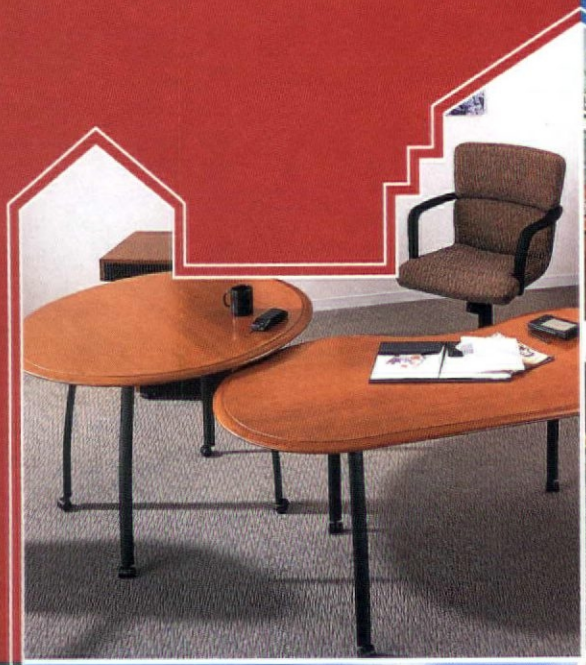
The Eternal City takes its water seriously. As shown in *Fountains of Rome*, by Roman scholar Mario Sanfilippo and photographer Francesco Venturi, gifted artists such as Domenico Fontana, Giacomo della Porta, Gian Lorenzo Bernini and Nicolo Salvi have created an amazing variety of fountains that help make Rome the open-air museum that it is. Better yet, many masterpieces, including the well-known Trevi, Nettuno and Rivers fountains, are in the public domain so everyone has enjoyed them during Rome's millenium. Sanfilippo proudly notes that there is not a single great piazza unadorned by a magnificent fountain, and designers will surely agree.

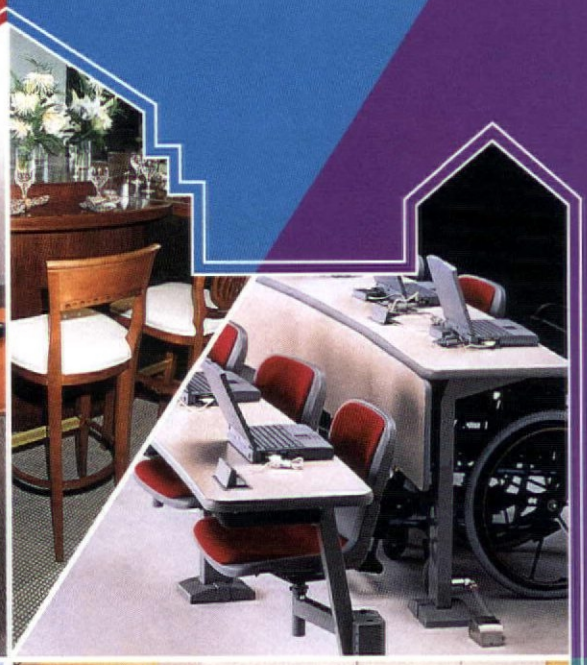
Deco Type: Stylish Alphabets from the '20s and '30s, by Steven Heller and Louise Fili, June 1997, San Francisco: Chronicle Books, 132 pp., $17.95 paper.

In *Deco Type: Stylish Alphabets from the '20s and '30s*, designers Steven Heller and Louise Fili have drawn up a lush anthology of typefaces in vintage specimen sheets and commercial design artifacts from Germany, France, Japan, Holland, Italy, Russia and Eastern Europe as well as the United States, showing how far reaching Art Deco was. As the authors note, "Type defined the Art Deco exuberance of the twenties and thirties as much as cubistic fashions, streamline furniture, setback skyscrapers, and luxury ocean liners." Deco type was born of the need to be modern, and if its creators fell short of the goal, today's designers will still find them fascinating—and useful. ◆

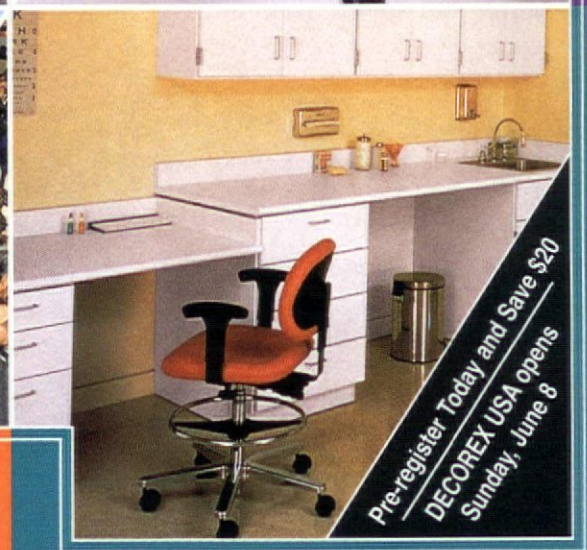
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Panel Concepts, Inc. presents its newest open office system, TopLine, in a comprehensive 28-page, full-color brochure. The brochure's unique format combines important product and planning data with helpful vignettes devoted to a wide range of popular configurations, from executive offices to basic clerical workstations.
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NYSTROM PRODUCTS CO.

Nystrom Products Company has released the latest version of its architectural catalog. The easy-to-read format makes this an ideal desk-top reference for information on access doors, floor hatches, and smoke vents. This catalog has a special section dedicated exclusively to helping specifiers find the right product in a fire rated floor, wall or ceiling.
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JASON RUBBER FLOORING

Jason Rubber Flooring, a division of Jason Industrial, introduces its 1997 catalog. With this new catalog, Jason Rubber Flooring merges beauty and function and provides new patterns, styles and colors to keep pace with architects' and specifiers' needs for safe durable rubber floor coverings.
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Best Manufacturing Sign Systems' exclusive Graphic Blast® process carves copy and art into wood, Corian, Avonite, tile, stone and practically all man-made materials. Best's new full-color 24-page catalog features ADA signage made from such materials, plus other interior and exterior architectural signage. The company also offers detailed specifications and dimensions to help in the selection of Best products.
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HOLOPHANE

New from the Unique Solutions Division of Holophane Corporation is a 24-page, four-color booklet detailing the company's historically styled products. The lighting family replicates classic styles dating back to the 19th century, and is divided into various lighting series within the literature. The booklet also includes historically styled brackets and cross arms.
(614) 345-9631

KRON USA

Kron USA has a new brochure available that details the Sempre line of contract upholstered lounge and modular seating, designed by internationally renowned architects Alberto Lievore and Jorge Pensi. The six-page full-color brochure illustrates the versatility of the Sempre line, with a selection of application photos showing various arm chairs and sofas, and modular configurations.
(954) 941-0800

LIGHTOLIER

Lightolier has authored an Application Guide for the many non-lighting professionals who are called upon to make lighting decisions. The Application Guide shows typical rooms and suggests ways to analyze lighting problems. It includes information on how to create a lighting plan, a reason for selecting each lighting element and refers readers to Lightolier's Lightstyles catalog for the selection of fixtures within each type.
(508) 679-8131

BRAYTON INTERNATIONAL

Brayton International, a Steelcase Design Partnership company, has released its 20-page, four-color catalog on its Migrations™ product line. The Migrations seating line is clearly shown in numerous collaborative seating applications which reflect today's dynamic work environments. Detailed product pages illustrate its innovative mobility along with its excellent upholstery detailing. Migrations is offered in 24 seating models in two scales and seven coordinating table options.
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CARPET CUSHION COUNCIL

The Carpet Cushion Council has introduced its newest brochure, "Commercial Carpet Cushion Guidelines," which sets forth the minimum recommended criteria for selecting the proper separate carpet cushion for use in commercial installations. These guidelines, which continue to be re-evaluated by the Council for improved carpet cushion performance, assist in the selection of carpet cushion for installation in office buildings, hospitals, hotels, etc.
(203) 637-1312

TIMBER HOLDINGS, LTD.

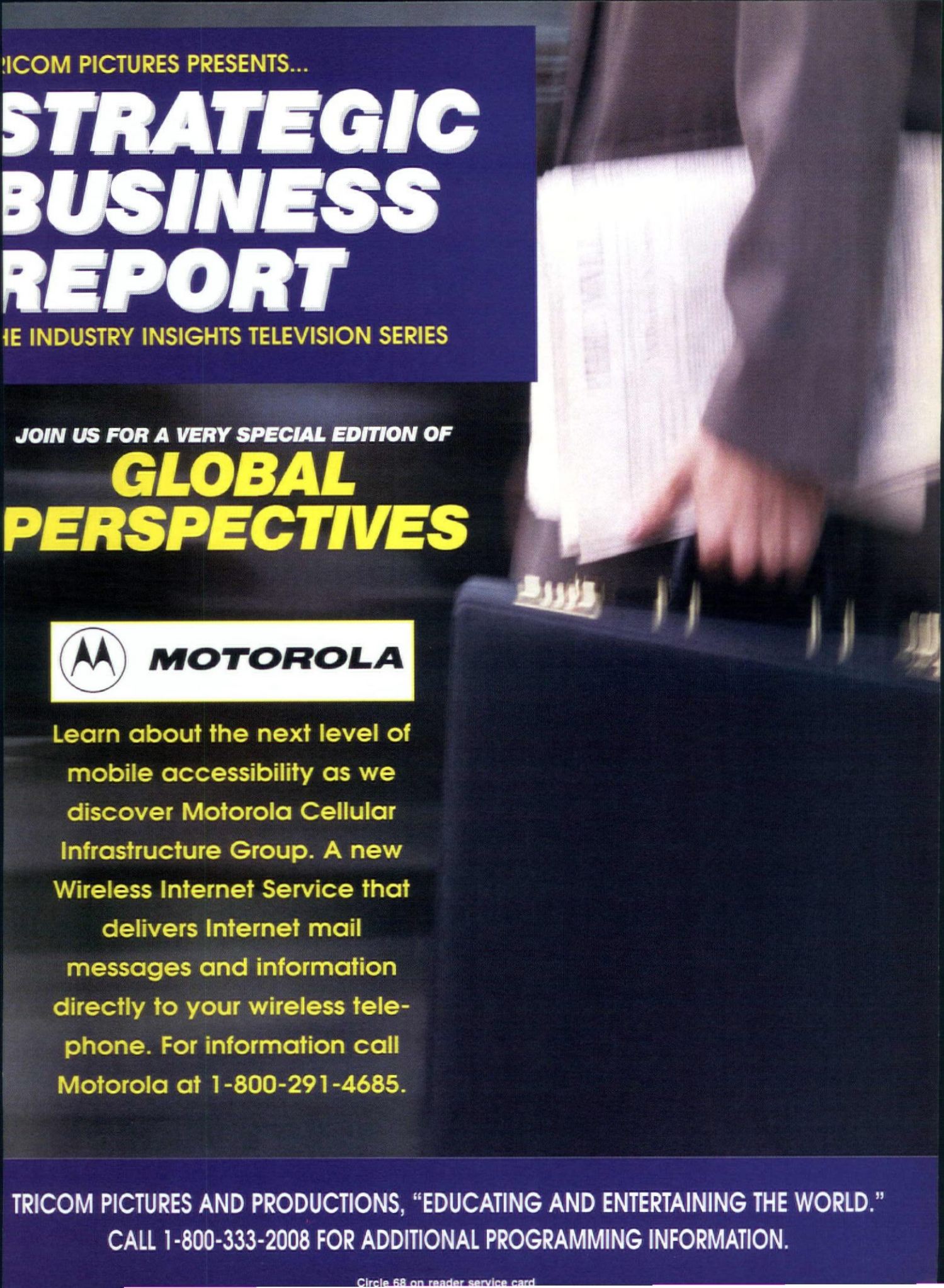
Matching the appropriate hardwood timber species to a given application is a lot easier with "A Technical Guide To Naturally Durable Hardwoods and Their Applications," from Timber Holdings, Ltd. The Technical Guide provides a comprehensive description of the different properties, performance characteristics, availability, dimensions, grades, pricing and environmental sensitivity for each of the individual hardwood species—invaluable for developing specifications within these limitations.
(414) 445-8989

PRESCOLITE MOLDCAST

The Emergency Products division of Prescolite offers a comprehensive new full-color catalog of the company's extensive lines of emergency lighting products. The 68-page brochure describes Prescolite's full line of commercial and industrial battery-powered emergency-backup lighting fixtures.
(509) 921-7539

ARCHITEXT CONSTRUCTION INDEX

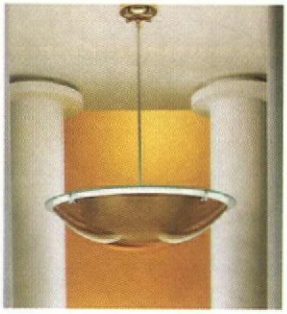
The 1996 issue of ArchiText Construction Index selects the best industry journals in areas such as technology, professional practice, marketing, sustainability, preservation, construction trades and design, and creates an annotated listing of over 6,000 articles. Information is organized using an augmented version of the CSI MasterFormat system (also used in Sweet's Catalog File and Architects' First Source). The index quickly guides readers to journal sources for innovations and changes in all aspects of the construction industry.
(312) 630-2708



Circle 68 on reader service card

ADVENT LIGHTING

N987 Craftsmen Dr.
Greenville, WI 54942
Phone: (414) 757-1088
Fax: (414) 757-1099



The Advent Standard Product Pendant features a spun 30-in.-diameter solid brass and spun brass canopy, both with a mirror-polish finish. The pendant also includes a laser-cut 1/4-in.-thick green-tint acrylic disk with one side frosted. Four machined aluminum grip blocks with a brush finish support the green disk, while gripping the spun dome. A single aluminum center stem, also with a brush finish, completes the product. The light source is a 6-26W quad compact fluorescent using electronic integrally mounted ballasts.

CIRCLE NO. 75

ARCHITECTURAL AREA LIGHTING

14249 Artesia Blvd.
P.O. Box 1869
La Mirada, CA 90638
Phone: (714) 994-2700
Fax: (714) 994-0522



The Promenade Series is a marriage of high-performance lighting and a period-style fixture. The PRMS shown is one of the six fixture designs available. Full cut-off reflectors are available in six distributions with lamp wattages from 70-400W HID.

CIRCLE NO. 76

ARCHITECTURAL LANDSCAPE LIGHTING

2930 South Fairview St.
Santa Ana, CA 92704
Phone: (714) 668-3660
Fax: (714) 668-1107



The SL-34 is a new specification-grade landscape lighting fixture with three mounting heights that allow the fixture to be raised to or above the level of flower beds, hedges and other landscape features. A specular Alzak spun aluminum reflector provides even, wide lighting distribution. Fixture housing is constructed of compression-molded RhinoLite composite material for a long, damage- and corrosion-free operating life. SL-34's compact scale enables a landscape to be illuminated without noticeably invading its space

CIRCLE NO. 77

ARK LIGHTING

2327 Federal Ave.
Los Angeles, CA 90064-1405
Phone: (310) 473-4736
Fax: (310) 473-7955



The ARLV7000/T IC housing measures only 6x5x5 in. The innovative design and engineering reduces the overall size of the fixture to allow installation into tight spaces. ETL-listed for 50W MR16 halogen lamps, with a variety of trims, Ark Lighting brings a space-saving solution to the market.

CIRCLE NO. 78

BEGA

1005 Mark Ave.
Carpinteria, CA 93103
Phone: (805) 684-0533
Fax: (805) 684-6682



Recessed Stainless Steel Luminaires are heavy-duty recessed wall fixtures with a 9 in. x 9 7/8 in. laminated steel and "eight window" faceplate backed by a precision tempered glass spread lens. Available in 70W metal halide, 50W HPS and 18W compact fluorescent, with a 30-degree cutoff "micro-louver" film. Suitable for wet locations and installation within 3 ft. of ground.

CIRCLE NO. 79

BETA LIGHTING

1200 92nd St.
Sturtevant, WI 53177
Phone: (414) 886-2800
Fax: (414) 886-2779

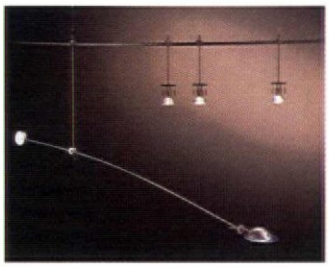


The new line of Low Profile Rectangular Luminaires offers the same great flood and area light performance as the existing 12-in. square Beta Lighting fixtures, but with a more compact, less obtrusive design. This departure from traditional shoe box styles has been designed primarily for ground-mounted applications, but also serves wall- and pole-mounted installations. The Rectangular Luminaire measures just 5.1 in. high x 16 in. wide x 9.25 in. deep. Six different optical systems are available with lamps ranging from 50-175W metal halide and 35-175W high pressure sodium.

CIRCLE NO. 80

BRUCK LIGHTING USA

1431 Warner Ave.
Ste. E
Tustin, CA 92680
Phone: (714) 259-1000
Fax: (714) 259-1505



Bruck, a manufacturer of low-voltage cable and track lighting technology, offers five systems to satisfy a variety of applications. Mono-Line, a single, flat copper strip, replaces the regular double-cable system. This makes it possible to create forms and arrangements in a totally new way.

CIRCLE NO. 81

CON-TECH LIGHTING

3865 Commercial Ave.
Northbrook, IL 60062
Phone: (847) 559-5500
Fax: (847) 559-5505

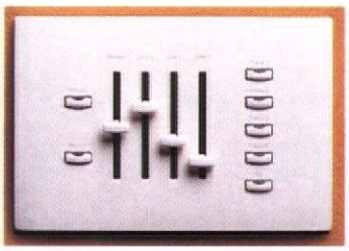


Con-Tech Lighting introduces the Ultimate Universal track light featuring modular component flexibility; a refined, low-profile design; and halogen lamp performance. The side-swivel lampholder is molded of durable, light-weight, high-temperature Lexan, and accepts interchangeable metal collars and shades. Suitable for residential, commercial and retail settings, the Ultimate Universal provides superb color and efficiency from 120V PAR16, PAR20, PAR30 and PAR38 lamps. Lampholder is available in black or white finish, with accessory shades in black, white, chrome and polished brass.

CIRCLE NO. 82

ELECTRONIC THEATRE CONTROLS

3030 Laura Lane
Middleton, WI 53562
Phone: (608) 831-4116
Fax: (608) 836-1736
www.etcconnect.com

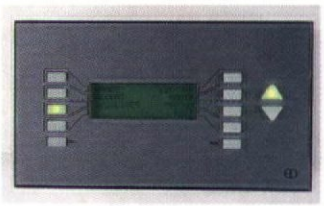


The Unison Lighting Control System from ETC incorporates sophisticated engineering with elegant styling to provide a unique, full-range lighting control product. Unison dimmers and controls are designed for architectural applications including hotels, convention centers, restaurants, churches, museums and theme parks. Control features include astronomical timeclock, programmable control stations, "Macros" and on-line computer programming and operation.

CIRCLE NO. 83

ELECTRONICS DIVERSIFIED, INC.

1675 Northwest Cornelius Pass Rd.
Hillsboro, OR 97124
Phone: (503) 645-5533
Fax: (503) 629-9877
www.edionline.com



Twilite System Controls offer an affordable digital processor designed for integrated architectural lighting applications. The system can address up to 1,024 channels controlling 2,048 dimmers, and support up to 768 system-wide presets via the 4-line, liquid crystal display station. Capabilities include up to 1,000 channel address, controlling 512 dimmers, 48 stations, 16 rooms, 24 presets per room. Shown: TSC display station.

CIRCLE NO. 84

ELLIPTIPAR

114 Orange Ave.
West Haven, CT 06516
Phone: (203) 931-4455
Fax: (203) 931-4464



Elliptipar's 4X line provides more light using less energy. The F209 semi-recessed luminaire for lay-in grid ceilings is the first fluorescent with punch and control. Two 55W twin-tube compact fluorescent lamps in a 2-ft.-long recessed fixture provide the punch of a 500W tungsten halogen. The adjustable, semi-recessed design conceals the reflector aperture from normal view and evenly illuminates the entire wall.

CIRCLE NO. 85

ENGINEERED LIGHTING PRODUCTS

10768 Lower Azusa Rd.
El Monte, CA 91731
Phone: (818) 579-0943
Fax: (818) 579-6803

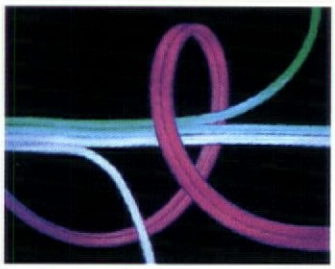


The new "ID Series" is specifically designed for lighting computer environments with 8- to 9- ft. ceilings where low reflector brightness is essential. Enjoy the comfort of indirect lighting with nothing below the ceiling plane. The precisely stepped and formed reflectors in our *"ID Series"* provide glare control. The 2-ft. x 2-ft. and 2-ft. x 4-ft. fixtures utilize efficient, long-life 40W, 50W or 55W biax fluorescent lamps.

CIRCLE NO. 86

FIBERSTARS, INC.

2883 Bayview Dr.
Fremont, CA 94538
Phone: (800) 327-7877
Fax: (510) 490-3247

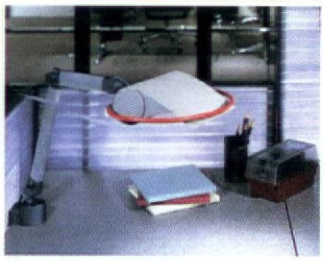


BritePak II fiber-optic tubing is a highly luminescent tubing. Custom-manufactured cabling equipment, exclusive to Fiberstars and designed specifically for fiber-optic cables, incorporates a patented twisting process before drawing the bundles through the outer jacket, producing dense, more luminous fiber-optic tubing. A more clear and pliable PVC outer jacket is the result of a new chemical composition that facilitates optimum luminescence and lasting flexibility. This cost-effective product is 40 percent brighter than Fiberstar's original BritePak.

CIRCLE NO. 87

GARCY|SLP

209 Kirby Rd,
Portland, TN 37148
Phone: (800) 221-7913
Fax: (615) 325-7727



The Pavo portable task light features an advanced optical system that provides superior asymmetric light distribution. It illuminates the work surface without producing glare. The integral grab ring makes it easy to position the light precisely where it's needed. The Pavo includes a choice of three ring colors: black, slate blue or burgundy, and three mountings: clamp, panel or freestanding.

CIRCLE NO. 88

HYDREL

12881 Bradley Ave.
Sylmar, CA 91342
Phone: (818) 362-9465
Fax: (818) 362-6548
www.hydrel.com

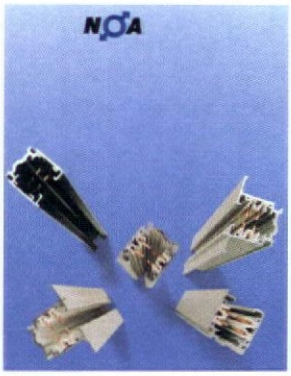


The Hydrel 9000 Series In-Grade Lights offer state-of-the-art performance and Hydrel's water-tight modular design that eliminates water penetration problems. All critical components—lamp, ballast and connectors—are installed as presealed water-tight modules in a container designed to drain, thereby eliminating condensation. The unique Hydrel design also simplifies installation and maintenance.

CIRCLE NO. 89

KALTEK, INC.

2310 Peachford Rd.
Atlanta, GA 30338
Phone: (800) 457-8795
Fax: (770) 454-9415



The North American stocking distributor of Nordic Aluminum (formerly Nokia) "Open Architecture" lighting track introduces the new Global Trac products. Fixtures for the specification-grade one-, two- and three-circuit Global Trac systems are currently available from a wide number of high-quality manufacturers, providing design, flexibility and retrofit ease. Global Trac products are UL-listed and sold in over 70 countries worldwide.

CIRCLE NO. 90

LAM LIGHTING SYSTEMS, INC.

2930 South Fairview St.
Santa Ana, CA 92704
Phone: (714) 549-9765
Fax: (714) 662-4515



Litedisc CR indirect pendant lighting fixture is specifically designed for economical classroom, training room and other commercial/architectural applications. Litedisc CR melds the benefits of highly energy-efficient compact fluorescent lamps with a simple, non-linear, high-output indirect reflector system. Fixtures are available in 30- and 36-in. diameters and in an array of heat- and fade-resistant matte enameled finishes. UL- and CUL-listed and IBEW-manufactured.

CIRCLE NO. 91

LIGHTING SERVICES INC

2 Kay Fries Drive
Stony Point, NY 10980-1996
Phone: (800) 999-9574
Fax: (914) 942-2177
www.LightingServicesInc.com



Lighting Services Inc, a manufacturer of track, accent, display and fiber-optic lighting systems, has introduced the new Light Notes family of fixtures. Composed of line and low-voltage units, the Light Notes family can accommodate lamp types ranging from 20W MR16 to 250W PAR38.

CIRCLE NO. 92

LIGHTING TECHNOLOGIES, INC.

5171 Eldorado Springs Dr.
Boulder, CO 80303
Phone: (303) 499-1822
Fax: (303) 499-1832
www.lighting-technologies.com



Lumen Micro 7 is the only manufacturer-independent, Microsoft Windows-based lighting design, analysis and specification software. LM7 provides comprehensive indoor/outdoor lighting design and analysis, and includes an extensive library of nearly 14,000 IES format photometric files from more than 50 manufacturers. LM7 also offers DXF import/export, a library of interior and exterior objects, and light-accurate renderings.

CIRCLE NO. 93

LIGHTRON

P.O. Box 4270
65 River Rd.
New Windsor, NY 12553
Phone: (914) 562-5500
Fax: (914) 562-3082



The MultiBeam 2000 is a "light conveyance system" that can transport multiple images from a single point source simultaneously. Mounted up to 10 ft. away, each aperture can be adjusted independently between 0-45 degrees vertical and 0-360 degrees horizontal. The following results are achieved: up to 70 percent reduction in energy; elimination of lamps from individual luminaires; simplification of electrical distribution; reduction in installation labor; reduction in air conditioning loads due to A-Thermal beam content; and the ability to project images, graphics and various beam sizes and shapes.

CIRCLE NO. 94

LITHONIA LIGHTING

P.O. Box A
Conyers, GA 30207
Phone: (770) 922-9000 x2647
Fax: (770) 922-1370



Lithonia Lighting has introduced Avante, a new recessed direct/indirect lighting system. Avante is recommended for small office applications and other spaces where low-angle shielding and the elimination of "cave effect" are important. The direct and indirect light distribution combine to provide superior brightness control at low angles and balanced illumination between task and proximate walls. Avante utilizes efficient T5 compact fluorescent and is available in a 2-ft. x 2-ft. size.

CIRCLE NO. 95

LUMENYTE INTERNATIONAL CORPORATION

350 Lear Ave.
Costa Mesa, CA 92626
Phone: (714) 556-6655
Fax: (714) 556-9329



Developed for the New York, New York Hotel and Casino skyline in Las Vegas, Interlock Optical Fiber and Track represent a revolutionary design in fiber-optic lighting. This system incorporates the beauty of Lumenyte large core optical fiber with a profile that provides for easier installations (no adhesives required), allows for extreme temperature changes, and offers a wider and brighter viewing angle than ever before. A "barbed" surface on one side simply "locks" into the tracking. Ideal for building perimeter accents.

CIRCLE NO. 96

LUXO CORPORATION

36 Midland Ave.
P.O. Box 951
Port Chester, NY 10573
Phone: (914) 937-4433
Fax: (914) 937-7016



Halogen 3 is based on the same design principles of all Luxo adjustable task lights. A patented, fully articulating, counter-balanced concealed-spring arm is available in two lengths. Each allows precise vertical and forward placement of the light to suit specific needs. A semi-elliptical translucent or opaque shade is available, as is Luxo's popular "stepped" shade design. Mounting options comprise table base, floor base and desk-edge clamp.

CIRCLE NO. 97

NEO-RAY LIGHTING PRODUCTS, INC.

537 Johnson Ave.
Brooklyn, NY 11237
Phone: (718) 456-7400
Fax: (718) 456-5492



The Triad is a pendant-mounted indirect/direct fluorescent fixture that embodies the highest attention to architectural design and detail as well as lighting performance. The Triad features precision-formed components, dual hangers and a partially perforated metal housing backed with an acrylic overlay to facilitate a uniform "glow." It has a profile of only 10 1/4 in. wide x 2 5/8 in. high with an integral ballast and lamps. Ideal for open plan offices, private offices, conference rooms, VDT workspaces and others.

CIRCLE NO. 98

OSRAM SYLVANIA INC.

100 Endicott St.
Danvers, MA 01923
Phone: (508) 777-1900
Fax: (508) 750-2982



Osram Sylvania's new technology for electrodeless induction lamps uses a magnetic field to generate electron flow (unlike the electrodes used in conventional fluorescent lamps), resulting in an average rated lamp life of 60,000 hours. The new lamp will be available in two system wattages (100W and 150W) and three system lumen packages (7,500, 10,000 and 12,000).

CIRCLE NO. 99

PRESCOLITE • MOLDCAST

1251 Doolittle Dr.
San Leandro, CA 94577
Phone: (510) 562-3500
Fax: (510) 577-5010



Two-Lamp Triple Tube recessed ceiling downlights and wall washers combine exceptional lumen output, high-energy efficiency, economical spacing ratios and evenly distributed, glare-free light. Three lumen packages are available; 3,600, 4,800 and 6,400. Six proprietary Alzak downlight reflector designs are offered. Two-Lamp Triple Tube features Prescolite's Intelect integral compact electronic ballast with optional full-range dimming.

CIRCLE NO. 100

PROLIGHT

581 Ottawa Ave.
Holland, MI 49423
Phone: (800) 968-2556
Fax: (616) 396-0686
E-Mail: kyoungquist@prolight.com



ProLight's new 26W and 32W gimbal track head luminaire features ProLight's patented multi-parabolic reflector system. The reflector system delivers maximum candle power from triple twin-tube 26W and 32W design lamps to accomplish display lighting. Choice of several lamp color temperatures allow lighting designers flexibility in design for several lighting applications. The ProLight track heads replace up to 150W floodlamps, saving nearly 80 percent in energy costs and reducing HVAC loads. Electronically ballasted.

CIRCLE NO. 101

SPECTRACOM TECHNOLOGIES CORPORATION

Gainey Ranch Financial Center
7377 East Doubletree Rd., Ste. 270
Scottsdale, AZ 85258
Phone: (800) WELL-LIT
Fax: (602) 443-4703
www.spectranomics.com/spec

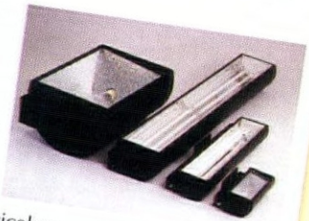


Spectrum Environmental Lighting Filter. Eyestrain is the fastest-growing single cause of workplace injury and stress. Solve the problems of fluorescent lighting with the Spectrum Lighting Filter. Provide daylight-balanced light from cool white sources, reduce glare and eliminate UV and enhance workplace productivity for less outlay than a single relamping with tri-phosphor lamps. Guaranteed for life.

CIRCLE NO. 102

SPI LIGHTING

10400 N. Enterprise Dr.
Mequon, WI 53092
Phone: (414) 242-1420
Fax: (414) 242-6414



Echo expands flexibility—four sizes in solid or perforated steel. New extruded aluminum housings carry the design outside. Opticals up to 85 percent efficient, accommodate linear fluorescent, metal halide and halogen in single- and multiple-lamp configurations. Integral and remote ballast options simplify form. Mounting variations include ceiling, wall, pier or pendant. Add Decorative Shapes to compliment any space.

CIRCLE NO. 103

SUPER VISION INTERNATIONAL INC.

2442 Viscount Row
Orlando, FL 32809
Phone: (407) 857-9900
Fax: (407) 857-0050

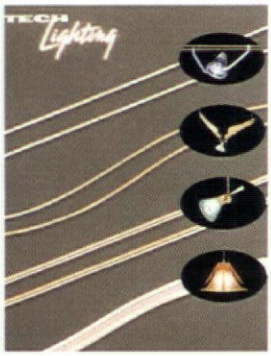


The D104-Bolero, a decorative fiber-optic downlight fixture, is one of seven styles available. Fiber optics provide energy efficiency, color change if desired and minimum installation clearances without heat, electricity or UV at the lens. Acrylic lens installs into a recessed fixture available in three colors. One light source can illuminate up to 40 fixtures.

CIRCLE NO. 104

TECH LIGHTING

1718 West Fullerton
Chicago, IL 60614
Phone: (773) 883-6110
Fax: (773) 883-6130
www.techlighting.com

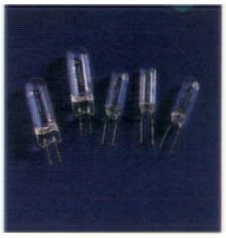


Tech Lighting presents new low-voltage halogen lighting systems. A new catalog offers four elegant, versatile systems: airy, linear Kable Lite; shapely, hand-bendable Radius Wire; structural TwinRail; and sleek, hand-bendable MonoRail. All are UL- or ETL- and CSA-listed.

CIRCLE NO. 105

THHC LIGHTING

1300 John Reed Ct., Unit D
City of Industry, CA 91745
Phone: (818) 330-8368
Fax: (818) 330-3616



THHC Lighting has announced the introduction of its miniature xenon G4 bi-pin lamps that can easily replace existing G4 bi-pin halogen lamps with these advantages: versatile (12V and 24V 3-20W); 3,000-20,000 useful life hours); similar light output to a halogen, with less heat build-up; G4 bi-pin base; tipless construction for an even distribution of light output; low pressure/no additional shield needed; eliminates UV hazard. THHC is a manufacturer and distributor of miniature xenon lamps of all types, and an authorized distributor of Toshiba-brand lamps.

CIRCLE NO. 106

TIMES SQUARE LIGHTING

Stony Point Industrial Park,
Rte. 9W
Stony Point, NY 10980
Phone: (914) 947-3034
Fax: (914) 947-3047



Times Square introduces the MC420, a compact linear metal halide floodlight ideal for accent, decorative and display lighting. The MC420 features a 70W MasterColor lamp that provides a warm 3000K color temperature, excellent color rendering (82-85 CRI) and an average life of 6,000 hours. A wide beam pattern is controlled by easy-fitting barndoors, louvers and filters. The MC420 is equipped with tempered safety glass and offers numerous mounting options.

CIRCLE NO. 107

VENTURE LIGHTING

32000 Aurora Rd.
Solon, OH 44139
Phone: (800) 451-2606
www.adlt.com/venture



An Advanced Lighting Technologies, Inc. company, Venture offers more than 250 specialty and 40 commodity metal halide lamps, ranging from 32W to 2,000W for industrial, commercial and residential applications. Advanced Lighting Technologies, Inc. is a designer and manufacturer of metal halide lamps, components and turnkey manufacturing equipment systems used in the production of metal halide lamps.

CIRCLE NO. 108

VISA LIGHTING

8600 West Bradley Road
Milwaukee, WI 53224
Phone: (800) 788-VISA
Fax: (414) 354-7436
www.VisaLight.com



Visa Lighting announces its latest product line, Ovation. Available in both ceiling- and wall-mount versions, the Ovation line satisfies the need for attractive low-profile illumination. Ovation gives the look of a pendant in a ceiling-mounted product. It can be used in ceilings as low as 8 ft. and is available in both fluorescent and HID. The full line of companion wall units are ADA compliant. With 25 trim variations to choose from, the Ovation line can complement a variety of existing Visa products, making it an excellent companion where conventional pendants are too large or too tall to fit.

CIRCLE NO. 109

W.A.C. LIGHTING

P.O. Box 560128
113-25 14th Ave.
College Point, New York 11356
Phone: (800) 526-2588
Fax: (800) 526-2585
waclgt@popd.ix.netcom.com



W.A.C. Lighting's extensive line includes new die-cast track heads, miniaturized track/recessed fixtures, halogen button lights adaptable for recessed and flush-mount installations and under-cabinet halogen lightbars. Also offered are track extensions, suspension kits and accessories. Suitable for residential and commercial applications.

CIRCLE NO. 110

Call for Entries

The Ninth Annual Healthcare Environment Award Competition

To recognize innovative, life-enhancing design that contributes to the quality of healthcare.

Categories

Awards will be given in the categories of **Remodel** and **New Construction.** Eligible projects in these categories include any environment in which the primary purpose is to provide healthcare and related services.

Judging Criteria

- All information must be incorporated into the board design.
- Demonstrated partnership between clients and design professionals.
- The client's testimony that the project improved the quality of healthcare, for example:
  - Demonstrated sensitivity to the needs of patients
  - Improved therapeutic outcomes
  - Enhanced staff performance
  - Increased visitor and community participation
  - Achieved higher satisfaction ratings
- Visual and graphic images that support an environment capable of improving the quality of healthcare.
- A brief program statement (100 words or less) and a demonstrated response to it.

Recognition

- Winners will be announced at a banquet during the Tenth Symposium on Healthcare Design, Saturday, November 22, 1997, at the San Diego Hyatt Regency Hotel, San Diego, California.
- A specially-designed award will be presented to each winner.
- Expenses to attend the Symposium will be paid for one representative per first place award, including the registration fee and up to $1,500 for travel and lodging.
- Winners will be published in *Contract Design* magazine's issue focusing on healthcare design.
- Winners will be notified by September 1, 1997.

Rules For Entry

- Must not have been previously published in a national design magazine, or be published prior to special publication date in *Contract Design* magazine.
- Submittals must be built and in use by June 1, 1997.
- Submittals must be contained on a maximum of two horizontally oriented 20"x 30" boards with ¼" thickness foamcore backing.
- Must include professional-quality photographs, drawings, and/or renderings that do not extend more that ¼" from the face of the board.
- Submittals must have the following minimum information: project name and location, floorplan description, and submittal category.
- Design firm name and address must be provided in opaque envelopes fastened to the backs of the submittal boards for purposes of anonymity.
- No entry form required.
- $100 registration fee per submittal must accompany the submittal. Make checks payable to The Center for Health Design, Inc.
- All submittals must be received by noon on July 29, 1997. Any submittals received after the deadline will be returned unopened to the sender.
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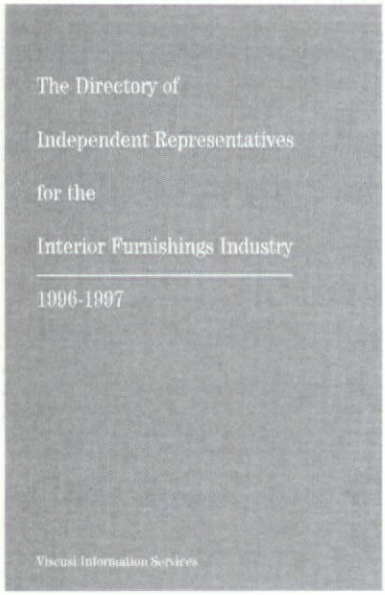
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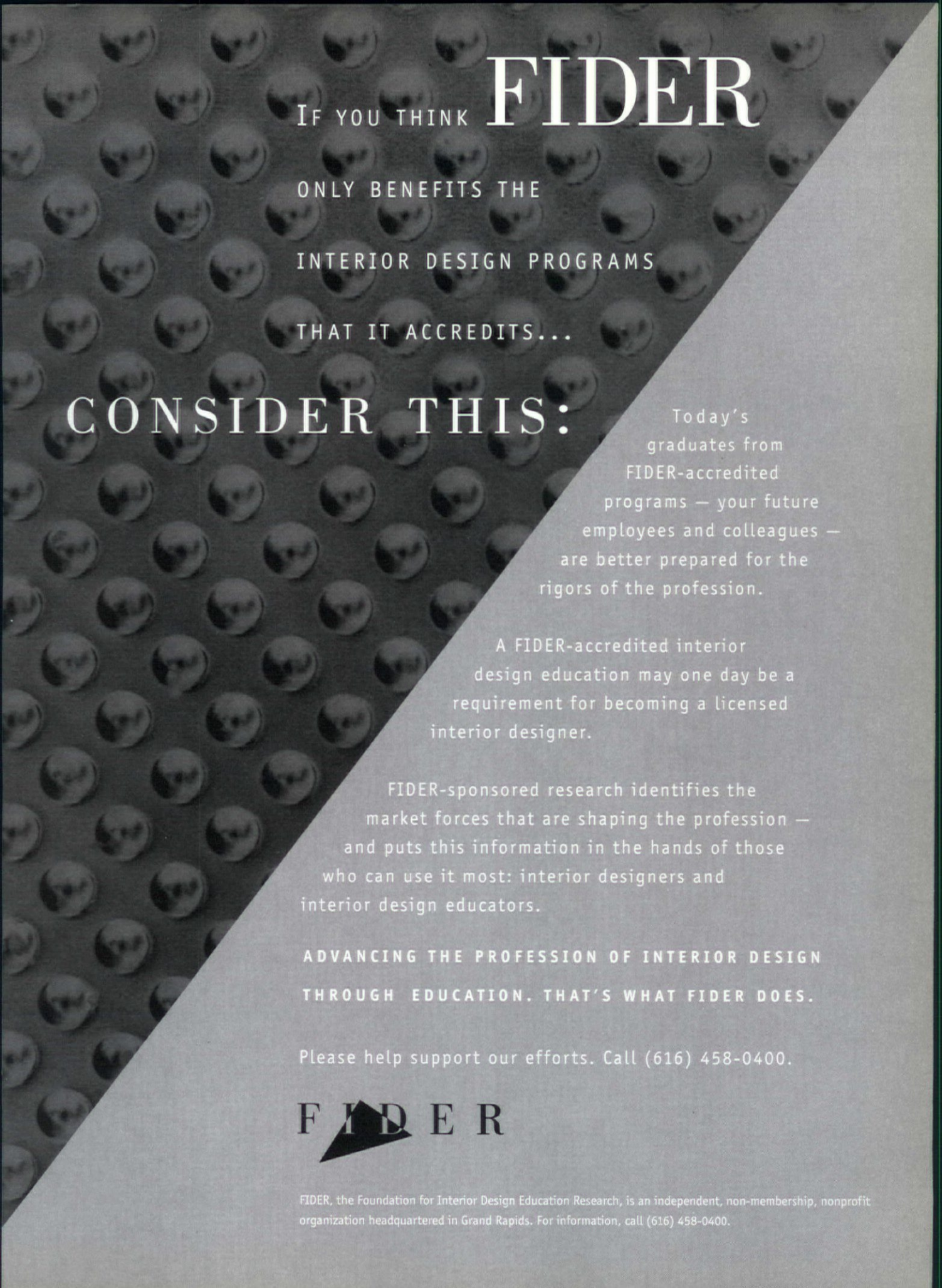
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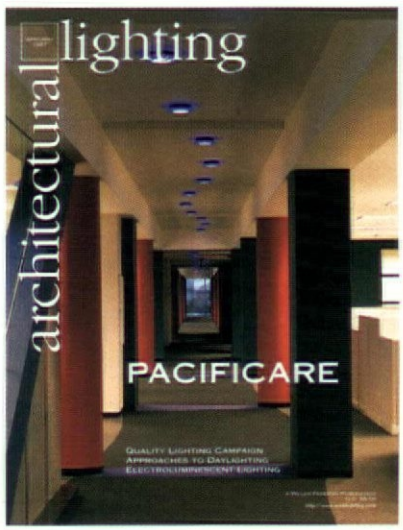
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LIKE GRANDPA, LIKE GRANDSON • *William Stumpf*

Industrial designer William Stumpf credits his grandfather, an engineer and Presbyterian minister, with inspiring his grandson's love of design. "He'd unroll his designs with great ceremony," recalls Stumpf, "and I became enamored with mechanical things." Stumpf never looked away, taking a train to the Art Institute of Chicago and getting admitted on the spot, earning a BFA from U. of Illinois and an MS in environmental design at U. of Wisconsin, being introduced by Robert Propst, then president of Herman Miller Research, to Herman Miller and then setting up William Stumpf + Assoc. Along the way he created such designs as the Ergon chair (1976), Equa chair (1984), Ergon 2 chair (1988), Ethospace office system (1985), and Aeron chair (1994) for Herman Miller. Seeing Aeron enter MoMA's collection was "a thrill on a Tiger Woods scale."

Determined as Stumpf is, he always takes time to do things right. "I don't understand how principals of design firms can do 12 major projects at once and give them the attention they deserve," he comments.

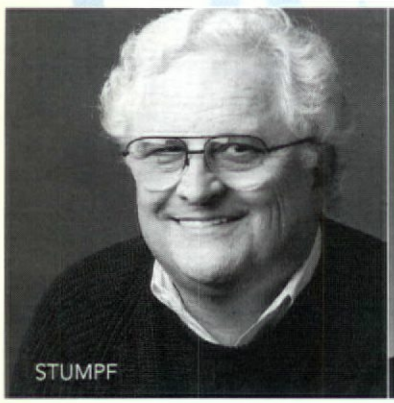
Pursuing a lifelong dream, Stumpf is currently building a home in the upper Mississippi Valley that explores Frank Lloyd Wright's ideas. An avid baseball fan, he also enjoys eagle watching and traveling with his wife. "I remain very much in awe of design," he adds. "I've never thought of doing something else and I never plan to retire." A fine grandson, that Bill Stumpf.

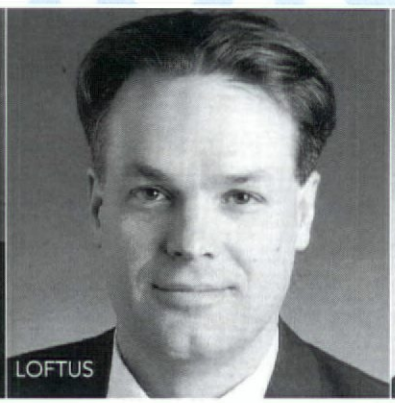
BUILDING BIG D • *James Carter*

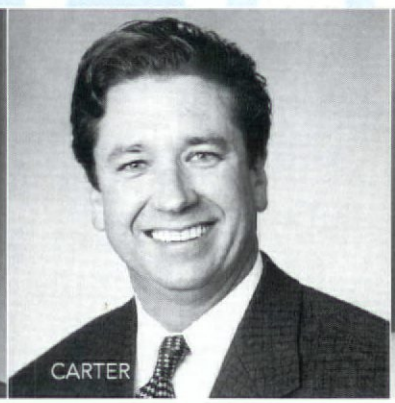
Texas and architecture may be part of James Carter's genetic makeup—which is good for his new position as studio principal of The Hillier Group's Dallas office. As a sixth grader in San Antonio, this son of an army officer chose "architect" for a career paper because he felt a strong connection. "It involves artistry, creativity, open thinking, graphic communication—skills I think one just has to be born with," he reflects, "I didn't think about the business part of it until later."

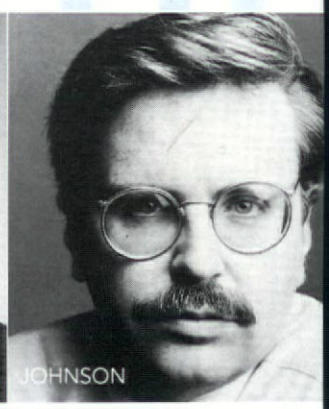
That part came after he graduated from U. of Southwestern Louisiana, and for seven years ran his own design firm. "I learned that this profession is about more than design," he says, "and if I was going to starve to death, I might as well be working on bigger and better projects!" Instead of going hungry, Carter joined The Hillier Group in Princeton, N.J., in 1987, and found his niche in management. After spearheading the growth of the corporate interiors studio, he founded the Philadelphia office—now the firm's busiest—and recently returned to Texas to "infuse the Hillier culture" in Dallas.

"I was taught to focus on what you're best at," he says, "so I produce for the firm in a different way." Though he participates in design reviews, he leaves most creative work to his "talented partners." Jim Carter may not be the lone star at Hillier, but he's certainly a rising one.


STUMPF


LOFTUS


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ACTION HERO? • *William Loftis*

If anyone wants reasons not to be an architect, William L. Loftis, AIA, associate principal at ADD Inc. and director of its new San Francisco office, has enough. Besides having no architects in his family, Loftis was attracted to chemistry, literature and philosophy. In fact, after earning a B.A. in philosophy from U. of the South and a B.Arch. from U. of Tennessee, he received an M.P. in the history and philosophy of architecture from Cambridge. "I'm still fascinated by phenomenology," he reveals. "I like to ponder the 'lived life' of actions."

Philosopher or not, Loftis is a hands-on designer. Failing to enter architecture school on his first try, he spent three years with a master carpenter to learn "the trials and tribulations of getting things built." The experience has aided him in a career that included stints with Stubbins and Koetter Kim before joining ADD, where he served Boston Edison, Oracle, Liberty Mutual and 3Com prior to heading West.

What challenges him most now is the profession's need to execute projects quickly and inexpensively. "We put our stuff together in such a hurry that we're in danger of not thinking," he notes. "As Santayana said, architects aren't magicians. Without real matter to shape we're either monstrous or trivial." Clients can expect some very interesting work from this architect who can spell "phenomenology."

BRINGING SPACE TO LIFE • *Ralph Johnson*

As a high school student, Ralph Johnson, FAIA, knew he wanted to be an architect, and his teachers agreed. He finished three years of technical classes in a year and a half, and went on to graduate from U. of Illinois. Now managing principal of Perkins & Will in Chicago, he has never strayed from his path. Whether Johnson, whose wife and father-in-law are both architects, works to live or lives to work is a moot point: this architect lives his work.

Johnson's design philosophy defines that of P & W, where he began as an apprentice 20 years ago. "Humanizing institutional buildings is our main goal," he says. "A school isn't just a school. It should be a small city for children."

Realizing the spaces in between has made Johnson a respected designer in the Windy City. His recent projects with P & W include Chicago Academy of Science's Nature Museum, the first museum built in Lincoln Park in 60 years. "It's a place where people can understand the relationship between Midwest ecology and the city," says Johnson proudly. Other projects include the redesign of UCLA's medical center, schools in Manila, Singapore and Beijing, and the first freestanding AIDS clinic in Chicago.

Johnson also added two additions to his own house, an 1880s Victorian. One involved melding old and new construction. The other was a baby girl. No bricks and mortar here—sugar and spice do fine.